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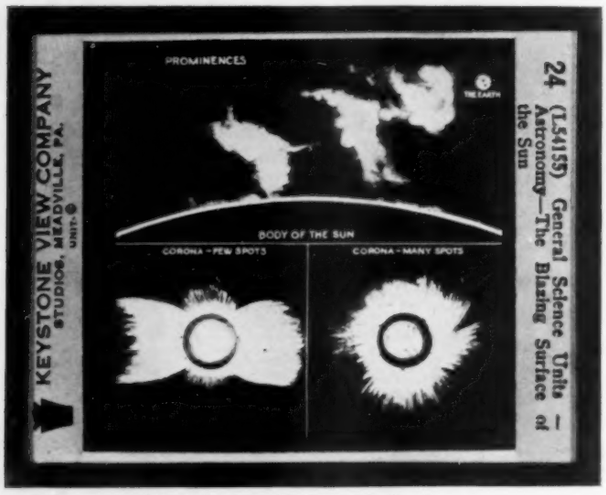
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VOLUME XIX OCTOBER, 1940 NUMBER EIGHT
WHOLE NUMBER 185

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(Courtesy Chicago and Eastern Illinois Railway Company)

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SUBSCRIPTION PRICE

Domestic ... $2.00
Canada ... $2.25
Foreign ... $3.00
Single Copies ... .25

The EDUCATIONAL SCREEN published monthly except July and August by The Educational Screen, Inc. Publication Office, Pontiac, Illinois; Executive Office, 64 East Lake St., Chicago, Illinois. Entered at the Post Office at Pontiac, Illinois, as Second Class Matter.

Address communications to The Educational Screen, 64 East Lake St., Chicago, Ill.

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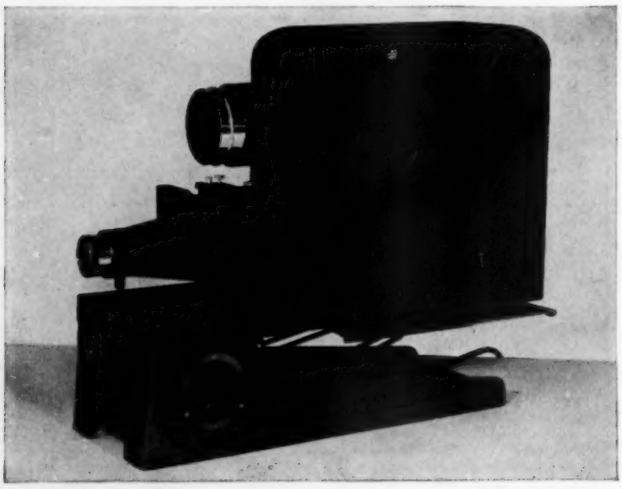

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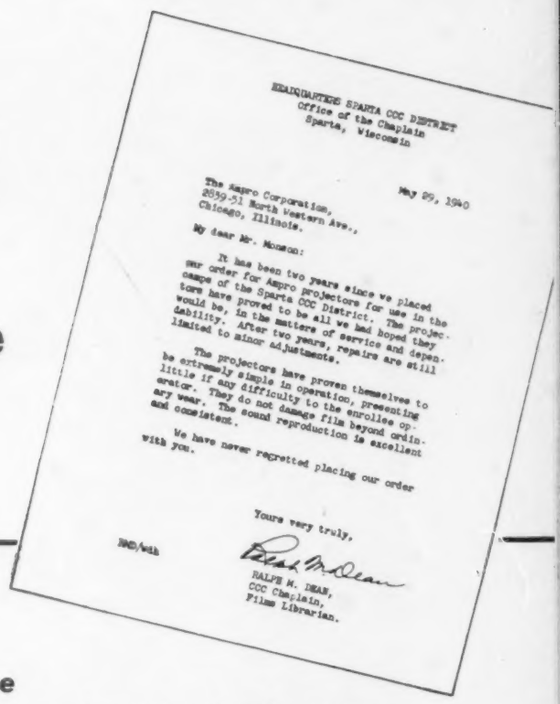

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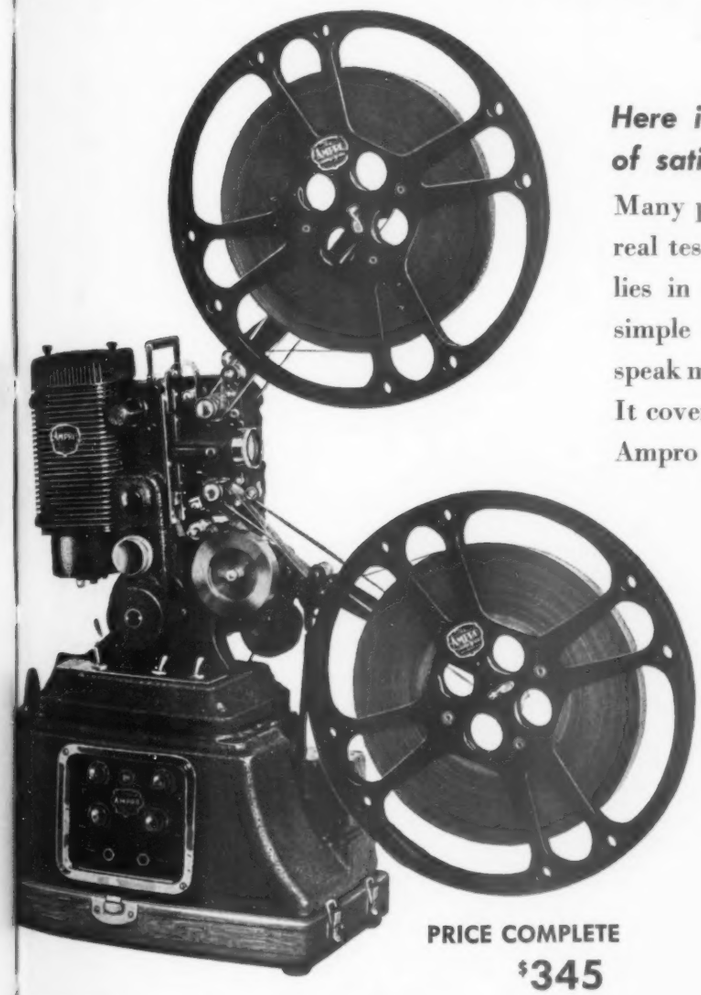

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Danger! Expert at Work*

Some wholesale admonition still needed by many educators who incline to mistake sales talk for expert educational advice.

BOYD B. RAKESTRAW

Assistant Director, University of California Extension Division, Berkeley

IT WAS only a few years ago, comparatively speaking, that a group of forward-looking teachers were looked upon as radicals, as false leaders, as actual wasters of funds when they not only advocated the institution of, but boldly went ahead and instituted, visual education in the schools.

And these teachers then, as now in some few localities, came under dark clouds of censure for their boldness. Vilified on all slides, questioned and cross-questioned as to their fitness, their methods, ("But is it practical, Miss Jones?"), even their educational integrity, this group went ahead further and further into the realm of teaching with the aid of the motion picture. And from their efforts has come a new and still growing empire of methodology, an empire which in its service as an aid to education is now to be indispensable.

Today we can see just how well visual education was founded. If by no other rule of measurement we can see this when we look at the "experts" which infest every locality. Visual education, when it was an unwanted child, with its death seeming only a matter of a short time, was avoided by most people as is a plague. Today, as it has grown strong and attained a healthy maturity (more specifically, as funds have been provided), we are overrun with something that we little dreamed would come into existence when we experimented a few years ago. The "expert" in visual education has arrived! Backed by a year or two of experience, in some cases only a few months, but urged on to get more of the visual budget-plum, he appears before you, with an even more glib line of chatter, an ingratiating manner, and a series of fallacious arguments.

He will, for instance, tell you that a film can't be damaged; that it is practically indestructible. Therefore, it is a wise investment to buy films and buy films and buy still more films. Why? Because, his argument runs, this investment of indestructibles will retire itself in savings through rental charges in time. He will, for instance, tell you that a film must be available at all times, actually on the teacher's desk, ready to use at an instant's notice, if it is to be valuable. This argument, of course, is designed to make the teacher requisition the money to buy the film—the film this particular expert is pushing. He will, also, this visual education carpet-bagger, tell you that in your own school in your own school district you must have a projector in every room, if you are to take advantage of this "new and powerful educational technique." It is only in this way, he will argue, that every class and every pupil may secure the advantages of visual instruction.

Now, let's look at the matter sensibly, and without the frills of educational jargon acquired by our "expert" to put teachers off their guard.

Here are the facts. Visual aids will never replace the written and spoken word as the basis of a democratic system of instruction. It will never oust the qualified teacher from the classroom, leaving only the projector operator to offer the knowledge of one generation to its succeeding generation.

Visual instruction must remain an auxiliary of the competent teacher. As an aid to education its opportunities are great. It serves in capacities where a substitute for visual education would be impossible, but it serves always as an aid.

And so we find the arguments of our expert fallacious, misleading, and often downright lies. The establishment of adequate film libraries at convenient points, to serve the teacher at a cost of little more than transportation, brings every film into proximity of every class. Note that we have passed over the argument that a film is indestructible; we all know that improper threading, that faulty handling, that accidents all shorten the life of a film, and indeed make of this argument an out and out lie. That there must be a projector in every classroom is, too, a false statement. Everywhere that visual aids are used it has been found that the fitting up of rooms for projection purposes and shifting projectors from room to room will take care of present demands for their use.

And today we must think of these things in connection with what is happening in our own localities. There is no doubt that we are going to see a curtailment of budgets in school systems as increased expenditures for national defense are made. In this curtailment there is the danger that we will see a reversion to the past, and the condemnation of visual instruction as an expenditure of the luxury and accessory type. These things will come to pass; the school administrator and the head of visual departments must meet them with an active program.

Such an active program must originate in the budgeting of the school itself. As has been pointed out by John A. Sexson, Superintendent of schools at Pasadena, California, a segregated budget for visual instruction is subject to attack by tax-payers. To avoid what seems to many of us an unwarranted

(*Concluded on page 326*)

* The eighth in the series of monthly articles by members of our Editorial Advisory Board.

Seventh grade group leaders consult with the principal as to whether she has had any information or experience with this film which would prove valuable to their class.

The Sound Film Develops Student Leadership

RUTH LIVERMON
Principal Meadowbrook School, Norfolk, Virginia

A vivid, concrete presentation of teaching procedure ensuring optimum benefit from the use of sound film — pertinent also to silent film.

"MISS BROWN, when do we have our next film?"

"On Friday, Bill."

"Then we ought to get together and plan for it, don't you think?"

"Yes, tomorrow you and the other group leaders will preview the film with me. Will you go now and get them together? Ask the group leaders if they will make their plans to see the film with me tomorrow after recess."

Bill hurried away to discuss this with the other sixth grade leaders. One of the others asked Bill, "What film is this going to be?"

"I forgot to ask," Bill answered in confusion.

"Well, how can we plan if we don't even know what the title is?"

"I'll go back and ask her."

Bill came back with the information that the next film was to be "The Wearing Away of the Land."[1] Soon the six leaders had decided to see what the school library had on the subject. A visit with the librarian made several books, a magazine, and some pictures available.

On the next afternoon with the teacher the leaders assembled to preview the film. At the conclusion of the first showing general discussion took place on the main divisions of the film. The principal, who was operating the machine, stopped to listen and form a part of the discussion. What questions should be proposed to the class for the study of the film? Several were suggested. One leader felt that these were too simple, and that ones covering more material might prove more worthwhile. There seemed to be some disagreement over this point. Perhaps it was best to see the film again. Then the debatable point could be more satisfactorily settled. The film was shown again and in the following discussion, the leaders decided that a good plan was to start with a simple question or two, and then move on to those which required more thinking. The questions were then copied by all the leaders, when one asked, "Where is the largest cave in the world? The film said that the dripping of water through rocks caused caves to form, and it showed the largest one in the world. But it didn't give the name or where it was." No one knew.

"Don't you think it might be a good idea to find out before the class sees the film. We wouldn't want to tell them the answer, but we would want

[1] Produced by Erpi Classroom Films.

Seventh grade group leaders bring material from home prior to the first showing of the film.

to show them the way to find it for themselves."

Several other questions came up, and the leaders set to the task of finding information in reference books, with the idea of being ready on the next day to show their group the easiest way to find this material.

Group leaders are used in schools which are attempting the wider and broader aspects of social living included in units of work. In opening newer channels of leadership through the sound film, adult leaders have found that this type of procedure could be satisfactorily carried out in the fifth, sixth, and seventh grades. To these young people the sound film offers new opportunities for thinking and planning; for setting up real purposes; for the development of creative activities which will grow from the children's own interest in the film. Often in the past the purposes of the film and the subsequent activities set up by the teacher have had no vitality to the pupils because they did not grow from their participation in their formation, and because of their lack of child reality, they have had only a superficial effect upon their thinking. By this participation in the formation of questions and of the developing activities, group leaders in this way bring a realness of child interest to the sound film experiences, and thus stimulated a richer learning situation.

Seventh grade group leaders call a local scientist to visit their class and see the film, "Butterflies" with them.

What are the opportunities for leadership which the sound film offers to alert youngsters in these upper elementary grades? The following are only a few of many which will develop as this technique expands:

1. Group leaders preview the film with the teacher.
2. They compose with the teacher the questions to be studied in the film.
3. They investigate various angles of the questions which the film did not explain. Reference books are used.
4. They search the library for other books, magazines, and pictures.
5. They bring this material to the class, ready for the discussion after the film showing
6. They bring material from home. Neighbors' help is sought.
7. They call up local scientists, historians, or other public figures and ask them to see the film with the class. They write others who cannot be reached by telephone.
8. They meet with their groups (prior to the first showing of the film) and give out the questions.
9. They set up apparatus, ready to duplicate experiments shown in the film.
10. They bring from the supply room art materials, paper, chalks, paint to provide for creative work following the discussion of the questions.
11. They consult with the principal as to wether she has had any experiences or information about this film which would prove valuable to the class. Has she ever been in that section of the world where the film was made? Does she know of any of the "actors" in it? Does she know of any places, people, or firms or agencies to whom they might go for more information?
12. They look over film catalogues, and films to select those whose titles might sound as if they were related to their unit subject. These can be investigated later.
13. They place pictures of their unit or interest (butterflies, volcanoes, weather) on the bulletin board in the hall, and in their own class.
14. They meet the guest scientists, assist him to arrange his slides, and material to be used in connection with the sound film.
15. They arrange the chairs, room, and place for the visitor.

How then does the sound film contribute to the development of student leadership in the upper grades of the elementary school?

1. The sound film opens new channels for definite responsibilities in group planning.
2. It opens channels which allow freedom to act upon these responsibilities.
3. It assists children to more clearly set up their own purposes.
4. It assists the unstable child by allowing him to take part and thus makes him more secure. This particular type of activity gives everyone a chance to lead while other activities do not.
5. It places the teacher in an inspirational position of guiding and suggesting rather than driving. "There is evidence of glad seeking and accepting of guidance from the teacher wherever pupil insight is short."
6. It furthers the idea of the school as a workshop where all—teacher, principal, and student—share together the problem of growth.

New Horizons in Visual Aids

GEORGE F. JOHNSON, Ph.D.

Specialist in Visual Education Division of Agricultural Extension, Pennsylvania State College

A comprehensive and interesting survey of experience with the two-by-two inch slide for the past three years in Agricultural Extension work in Pennsylvania.

THREE years ago the Division of Agriculture of Pennsylvania State College, was confronted with a perplexing visual aids problem: Should we continue making standard lantern slides (3½"x4") or change to what appeared to be a more economical and in many respects a more practical type of slide commonly referred to as "two-by two slides?"

Having in our files more than 3000 black and white and hand-tinted standard size slides complicated our problem. We did not permit this fact, however, to dominate our decision because many of these slides had served their usefulness and new material was needed. The decision we reached was a simple one: We encouraged the production of a limited number of natural color transparencies for the two-by-two slides in all lines of work where natural color was distinctly advantageous, knowing that the workers themselves would soon reach the correct decision on which type of slide to adopt.

Experience, since 1937, taking and using more than 10,000 of these small slides, mostly in natural color, has convinced our extension workers in agriculture and home economics of the great possibilities of this new form of visual aids. There is indeed great enthusiasm for these small slides.

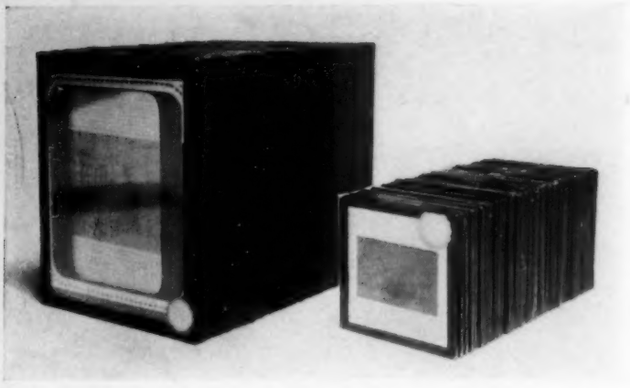
One factor in the popularity of this type of slide is that the worker finds he can made them himself. In fact, until the perfecting of the 35 mm film camera and the two-by-two slide, a practical means was not available whereby a slide was actually made when the camera shutter was clicked on the subject in the field. This is accomplished now because the color film is developed by the manufacturer into a positive and this is mounted in two inch by two inch cardboard which serves as a temporary mounting so that the picture can be projected immediately. Practically no additional effort or expense is required of the individual worker unless he desires to place cover glass over the cardboard mounting. Naturally this applies only to workers who can produce their slides from original subject matter or from color copy out of publications.

Other advantages of the small slides lie in their size, weight, and lower breakage and repair cost. They are one-third as bulky, one-fourth as heavy, and usually less expensive to maintain than the standard slide. So far as color is concerned, it is possible to get very satisfactory natural color on the small slide at a cost often less than that of getting hand-tinted standard-size slides. The material cost (film, masks, cover glass, binding tape, and labor of binding) of the 10,000 slides we have made averages approximately 19.6 cents. The argument that a number of exposures are required to secure correct color and that this boosts the cost of each usable slide, is not borne out by our experience. In fact, most workers are more successful photographing outdoor scenes in color than in black and white.

The only serious disadvantage we have encountered with the two-by-two natural color slide compared with the standard hand-colored slide is that the latter projects better during daytime in rooms that cannot be well-darkened. We have been able to overcome this handicap by purchasing higher wattage projectors than the original 100-watt machines and by using suitable material to darken rooms. This has made it possible to use the natural color films in daytime meetings in hundreds of grange halls, school rooms, and in farm homes throughout Pennsylvania.

Visual Aids Made Locally

The two-by-two slide has influenced our visual education effort in the following directions: It has given great impetus to the production of visual aids



"Standard Size" and "Two-by-Two" Slides

locally because this type of slide is relatively inexpensive and easily made when original subject matter is readily available; it has popularized visual aids of the lantern slide type because it takes full advantage of natural color photography.

We have found it possible to use the small slide for tabular material the same as the large slide, although less material can be used. Typewritten tables are photographed on the new contrasting copy film, and after being developed, the negative film is cut and mounted between glass. This makes an inexpensive slide.

We use the two-by-two slide in our photomicrographic work since our miniature camera can be placed on a microscope and natural color transparencies made by use of a carbon arc light. Our experience indicates that this is a satisfactory way to secure photomicrographs in color if desired for projection only.

Combine Use of Slides and Movies

Today our two-by-two slides, 90 per cent of which are in natural color, are being used by our workers in hundreds of meetings reaching thousands of men, women and 4-H club boys and girls in rural and suburban Pennsylvania. In addition to the slides, natural color silent movies are frequently used in our extension work. Over 100 reels of 16 mm. silent film in 400-foot length have been taken of local activities and demonstrations or of major farm and farm home problems and their solution. Some titles are used in these films, but many of the Extension workers describe the pictures as they are projected, thus making "sound" movies out of the silent reels. This has one distinct advantage over the regular sound film in that comments can be localized. Since our slides and films are built directly around Extension subject matter, they are reserved for the full time use of our workers, and other distribution of the material is not undertaken.

A combination of natural color silent motion pictures and two-by-two slides is quite commonly used by our subject matter specialists. Often from one to two 400-foot reels of movies and from 15 to 25 slides are used to illustrate a talk. The movies stress methods for doing things while the still pictures provide opportunity for more critical analysis and discussion of important topics. Whether the movies come first or last in the presentation depends upon the subject and the speaker's method of presentation. We have found no one method always best.

So far as the relative effectiveness of movies vs. slides is concerned, our experience indicates that the two-by-two natural color slides can compete successfully with movies and that the tendency among some of our workers is to use movies less and slides more, except in livestock work where movies are very effective. Certainly the person who regards the lantern slide as a visual aid of the horse-and-buggy era, must reorient his thinking in the light of recent developments.

More than 75 county agents, home economics representatives, and subject matter specialists in extension work in Pennsylvania are now producing many of their own visual aids in the form of two-by-two slides. This tremendous growth in interest and success of producing visual aids by workers themselves is due very largely to the introduction of this new form of slide, the 35 mm. film camera, and natural color film. One can scarcely contemplate the colorful and fruitful horizons in this new educational effort.

Danger! Expert at Work

(Concluded from page 322)

attack, it would seem best to include the expenditures for motion pictures in regular budget classifications.

The second step of widespread significance must come from a cooperative movement of all those truly interested in the increase of the visual education movement. It must provide numerous well-situated and well-stocked film libraries, within easy reach of all schools, to which they may apply for and receive films from without delay.

A third step would provide for more thorough teaching of the processes of visual instruction, so that there might grow up within the movement a number of true authorities. Today, unfortunately, the "experts" are those who have had the time to perfect the language requirement alone; the rest of the pioneers of visual instruction have been so busy utilizing the medium that they have not had time to become experts.

Fourth, in additional cooperative movements there must be formed committees which can evaluate and criticize methods and machines, committees which represent the users rather than the makers of visual instruction equipment.

But today we have too little organization, too little time, too little initiative to have all these things. Until the time when we may secure them, we will have the "expert" with us, the man who knows all, has seen all, and tells too much. Until the time when these objectives are attained we must be content, on hearing the specious arguments which are laid before us, to heed a warning from within: "Danger! 'Expert' at work!"

Proceedings of the Summer Meeting of the Department of Visual Instruction of the National Education Association*

(Concluded from September issue)

The Standard Lantern Slide as an Educational Aid

GEORGE E. HAMILTON
Keystone View Company,
Meadville, Pa.

LET US assume to begin with, that a discussion of this subject by the writer will be directed from the viewpoint of a producer of standard lantern slides. At the same time, it is necessary to understand that the producer is almost solely the creation of the user. In the last analysis, therefore, there is very little difference between the possible reasons a producer might give as to why standard lantern slides should play an important part in educational procedures and those the user might advance; the interests of the producer in results of use are identical with those of the user.

Attempts to Provide Projection of Still Pictures at Low Cost

The Keystone View Company has been identified closely with the manufacture and use of educational standard lantern slides for the past thirty-five years. During this period, several other types of projected still pictures and other methods of projecting still pictures have come upon the educational scene. Each of these types of projection has encroached to a certain extent—sometimes only temporarily—on the use of standard lantern slides. In none of these instances has the universal use of standard lantern slides been affected adversely.

The first major competitor was the opague projector. It promised a great deal that it was never able to deliver, primarily because its promotion wasn't sufficiently self-critical. It was sold widely at first on the specious statement that, by means of the opaque projector, pictures collected easily from everywhere could be projected on the screen and used in teaching—thus reducing tremendously the cost of using projected pictures as visual aids. As a rule nothing was said about the necessity for total darkness in the classroom.

Then came strip-film and still-film projection. Here, again, great promises were made, based chiefly on the statement that a world of pictures could be gotten at a very low cost. The buyer didn't ask for, and the seller didn't volunteer, information as to the kind of projected pictures this new device could produce.

Now comes the 2-inch slide. Again the matter of low price, added to convenience in housing and shipping and the possibilities of using small Kodachrome transparencies, is advanced as a primary reason why 2-inch lantern slides should be adopted for general use. Once again promises are not limited by the facts. It is assumed that a picture post card and a piece of 35 mm. color film will in some inexplicable way take the place of the painstaking efforts of the artist-photographer to portray the facts of life on the screen, realistically and effectively.

It seems a bit unfortunate that, with the coming—and going— of these various types of projection competitive to the use of standard lantern slides, a certain number of educators, along with some producers, have assumed a strange attitude of an exterminatory character. It has been assumed that a battle between the new type of projection and the old was on—a battle that must end in the absolute annihilation of all standard lantern-slide practices. Just why there should be so much apparent venom here, the writer is unable to understand, since it would seem to be quite natural merely to admit the new type of projection as something novel, which might stimulate, along with its own development, the development of better equipment, higher standards, and more effective uses of the older types of projection. This would seem to be in accord with thinking becoming to anyone interested in real educational progress.

At any rate, to date, none of these competitive—in many instances "allied" is the better word—types of projection have had any result on the use of standard lantern slides, other than those suggested above as desirable. In the case of opaque projection, it soon became apparent to users that something was lacking. The thing that was lacking primarily was understanding—understanding of the fact that back of any projected picture must be a first class picture in the projector. However it soon became obvious to the user that a picture projected from a book or from poor copy was ill-adapted to enlargement, and could not be compared with a lantern-slide projection of the same subject derived from a good negative by well-known photographic processes.

In the case of the strip film and still film, the same limitations of quality projection have held back their wide use. It is obviously impossible to reproduce a number of first-class negatives on a single strip of film in a way that will compare with the reproduction of these same negatives on individual lantern-slide plates, each with an emulsion selected to fit the character of the negative being reproduced, and each timed in printing in accordance with negative density.

Today a new type of projection is promised and, as suggested above, has some unfortunate friends who seem to think that its use depends upon the extermination of the use of standard lantern slides and standard lantern-slide equipment. I refer to the so-called 2-inch lantern slide.

The Fallacy of Cheapness in the Production of Lantern Slides

One outstanding fallacy has dominated the reasoning of many people who, in the past, were interested in opaque projection and strip-film projection, and many who are now interested in 2-inch-lantern-slide projection. This fallacy relates to the selling costs of these various types of projection materials as related to their production costs. For example, buyers are told that a strip-film frame can be purchased for only five cents, whereas a standard lantern slide of the same subject costs fifty cents, because it costs ten times as much to make a lantern slide as it does to make a frame of strip film.

What's wrong with this sort of reasoning? The thing that is wrong, primarily, is that the whole argument is based on a minor element in the real cost of first-class educational lantern slides. The fact is that the actual labor and material costs that go into production of such a lantern slide account for less than 15 per cent of the selling price. The same thing could be said of strip film, still film, or any other type of pictorial material that might be put on the market, if the production job were done right and with the highest interests of effective teaching in mind. This reasoning overlooks entirely those more important elements that should go into the production of educational pictures—such as negative costs, editorial costs, research and development, and service.

In the honest production of lantern slides for use in teaching, there must be negative costs. Good lantern slides must be made, if they are to have worth-while educational value, from carefully made negatives. Photographers must be paid real money, if negatives of the needed

*Milwaukee, July 1-3, 1940.

kind are secured. Units must be photographed as they are laid out by the editors and not thrown together from pictures that happen to be available in some nondescript collection. Photographic and negative costs are a constant factor in the production of worth-while educational lantern slides—and, consequently, make up a considerable part of the selling price of such lantern slides.

Next come editorial costs. Long ago it became apparent that it wasn't enough merely to supply buyers with lantern slides. In addition to the selection of subjects to be photographed and to the organization of the materials making up the units, there is need for interpretations and source materials for the teacher. The producer of visual units must furnish these printed materials—which must be authentic, definitely helpful, and contributory to educational use. Editorial costs are a constant factor in the program of the honest producer of lantern slides, and they make up a considerable part of the selling price.

Then there is research and development. The need for such activity requires no elaboration. It is present in all modern production. It is particularly important in a field where the human factor plays such a large part in the detailed use of the product. Experimental work must be conducted and mistakes made—and paid for. One of the most important items in the costs of the producer of effective visual aids is the result of research and development—and this item enters largely into the selling price of educational lantern slides.

But someone asks, "What about selling costs? Isn't this the big item among those that make up selling price?" The answer to this question is an emphatic "No!" We must understand here that selling, and giving service are very likely to be closely related—and sometimes confused. Service plays a large part in the distribution of every type of visual aid. Regardless of all assertions to the contrary, buyers of visual aids need service—and they demand service. Divorced from the element of service, the selling costs of lantern slides are relatively infinitesimal. Service costs make up a considerable part of the selling price of lantern slides and lantern-slide equipment.

When, therefore, someone tells you that 2-inch lantern slides are going to cost only a fraction of the cost of standard lantern slides, he either is ill-informed himself or is not telling you all he knows. If the producer of 2-inch lantern slides plans to crib pictures from books or collect cheap negative materials that have no possibilities in projection quality or in effective instruction; if he is going to discount entirely editorial helps for the teacher and the organization of subject matter by competent educators; if he plans on cruising around the fringes of educational procedures without participating at all in the development of techniques and worth-while usages; if he has some angel who will write off losses on experiments that do not pan out, then, it will be possible for him to sell 2-inch lantern slides at prices lower than those that will be charged by reputable producers. It is on a basis of this sort that a firm in Cincinnati now sells standard lantern slides at ten cents each. Given the same care and background in production, 2-inch lantern slides will sell at approximately the same price as that normally charged for standard lantern slides. The differences in the costs of material and labor are insignificant.

With the history of the development and use of textbooks and general school equipment in American education in mind, it seems hardly necessary to go further in the discussion of this matter of costs as related to selling price. Educational values are always considered first in all these fields. It seems too bad, therefore, when there are so many problems of use and educational adaptations to be solved, that a few people in responsible positions in the field of visual instruction should distort this entire picture of educational development by suggesting that we can get worth-while visual aids out of thin air. It isn't surprising that fly-by-night commercial firms sometimes take advantage of such situations and make profits out of the gullibility of the uninformed, who look up to those in high places in the field of visual instruction for guidance and leadership—and in some instances do not get it.

Perhaps at this point we should say that in no sense do we wish to criticize those who sell or those who use cheaper forms of visual aids with full knowledge of their limitations and an honest understanding of uses and results that are probable. This paper is in no sense an effort to criticize the sale or use of any type of projected picture, provided it fills a definite need in teaching and provided the teacher is able to make it function in a helpful way. No type of projection needs to interfere with or eliminate any other type of projection, and none of the cheaper forms, in our judgment, need to restrict in any way the continued use of high-grade standard lantern slides.

Reasons Why the Producer of Standard Lantern Slides May Not Produce 2-Inch Lantern Slides

This brings us to an analysis of the reasons why, in answer to inquiries, the Keystone View Company has consistently refused to produce 2-inch lantern slides. To go into such production would mean, first, a large investment in the preparation of working negatives for the production of units in the smaller size. Along with these negatives, those for the production of standard lantern slides would have to be maintained. Negative files, stock and stock losses, and many other items of production and shipping, would be doubled. Income from sales would have to increase enormously to cover increased costs—all this in the face of a limited market that expects something cheap. The situation isn't very inviting.

In the past, certain well-considered reasons have prevented us from going into other types of cheaper projection. Most of these reasons apply to the production of 2-inch lantern slides. Of these the first, and most important, reason has to do with the possible quality of the projection. We have yet to see any type of still-picture projection that compares favorably with that of first-class lantern slides, either plain or colored, developed with care and thought from well-made photographic negatives. The fact that a still picture stands still makes the demands for quality all the more insistent. If it is defective, its defects are terribly persistent.

Related to the question of quality is the possibility of daylight projection. Term "daylight projection" must be taken here with qualifications. Perhaps a better expression would be "semidaylight projection." At any rate, without going into details as to the desirability of so-called daylight projection, it is our opinion that it is tremendously important to the teacher and to the use of visual aids. To date, no universal, simple type of daylight projection is possible other than that offered by standard lantern-slide equipment. Normal class activity is possible only in the normal, well-lighted classroom.

Standard lantern-slide equipment has come to mean more to users than the mere possibility of projecting photographic lantern slides. American schools have purchased and have now in use standard lantern-slide projectors totaling in value more than $30,000,000. This equipment has a wide number of uses, most of which are impossible in any other form of projection. It would seem to be good management for a school to develop wide uses of limited equipment rather than to bury itself in many different types of projectors and have only a paucity of materials to use with each. As suggested at the beginning of this paper, what is good business for the school and the buyer is likewise good business for the producer. The producer, too, desires to keep the problem simple. The more complicated it becomes, the more difficult it is to develop habitual users. The more handicaps in the adjustment of equipment the teacher encounters, the less likely she is to use such equipment. All these difficulties affect adversely the problems of the producer.

In addition, then, to the projection of photographic slides, standard lantern-slide projectors will accommodate all sorts of chart materials, maps, and song slides. They are available for use in the classroom or in the auditorium. If slides are not available in photographic form, there are the interesting possibilities of handmade slides—the typewritten slide, the etched-glass slide, and other similar types of inexpensive reproductions for the standard lantern-slide projector. In the development of the use of visual aids nothing has contributed more during the past ten years than the use of handmade

lantern slides. The possibilities of use in activities programs are unlimited. The use of handmade slides by the teacher in meeting daily needs as they arise fits in admirably with the highest ideals of modern pedagogy. When directors of visual instruction encourage schools to exchange their standard lantern-slide equipment for 2-inch projectors, they are throwing out the window one of the most interesting and valuable types of visual instruction now being used widely in teaching.

One of the most recent adaptations of the standard lantern-slide projector is its use with the Flashmeter. This fits in with and builds up the growing use of the standard projector and handmade lantern slides in the teaching of reading. To date the standard lantern-slide projector is the only type of projector satisfactory for the use of the Flashmeter and for the teaching of reading by projection methods.

Another use of the standard lantern-slide projector now being developed is for the projection of one side of a stereograph transparency as a lantern slide. A new stereoscope now on the market accommodates 6 x 13 centimeter color transparencies. Such a transparency is large enough to bring out third-dimension values impossible in smaller ones and is likewise large enough for projection by the standard lantern-slide projector.

Finally there is the possibility of practical third-dimension projections. Hitherto projections of stereoscopic quality have been accomplished by using two projectors and a lantern slide for each projector. The objection to this double projection is obvious. It is cumbersome and expensive, even though done with small projectors. Stereoscopic projections with a single projector and a single slide have now been made successfully in the laboratory and will shortly be made available to classroom users.

Photographic Color Lantern Slides

What about standard lantern slides in photographic color? We have watched carefully for the development of this possibility. As far as the reproduction of Kodachrome or any other color film available at the present time is concerned, we are still in the deep woods. Our Research Department finds that consistent reproductions from color transparencies are out of the question. That such reproductions can be made in certain instances does not mean that it is practical to make them regularly on a commercial basis. When the reproduction of lantern slides in photographic color becomes practical, then the cost of standard lantern-slide reproductions, 2¾" square, will be very little more than the cost of such reproductions for 2-inch lantern slides. Furthermore, the larger prints will simplify the matter of getting faithful reproductions, and the projections from the larger size lantern slides will be infinitely superior to those that can be made from the slides of smaller size.

Here is another question. Are we sure that photographic color lantern slides are superior to hand-colored lantern slides for teaching purposes? Only recently Burton Holmes, who probably knows more about lantern-slide making, and lantern-slide uses with audiences than does anyone else in America, said that photographic color lantern slides do not compare favorably with hand-colored lantern slides for lecture purposes. The projection requirements of the classroom do not differ greatly from those of the successful lecturer.

After all are we thinking primarily of the *showing of lantern slides* or the *use of lantern slides in teaching?* The answer to this question is important. The picture-show type of teacher is always chasing rainbows — looking for the novel and the sensational. There is, on the other hand, the more reliable teacher who, while appreciating the pedogogical value of color and beauty, first demands practical values that will insure the usefulness of color and beauty. Sound progress is always deep-rooted in experience. We must not lightly throw away sound practices and practical means of implementing these practices without a clear vision of just where we intend to go. This is not to discount progress; it is to counsel real, as opposed to fanciful progress. After all isn't it about time for visual instruction to come of age? It never will do so until it ceases to depend upon the left-overs of Hollywood for its educational motion pictures and as long as it thinks of any sort of projector in the classroom merely as *another magic lantern.*

To summarize, then, it seems to the writer that the interests of the user of visual aids — and, therefore, the interests of the producer of lantern slides — require that still-picture-projection programs emphasize projections of high quality under semidaylight conditions; prefer projection equipment simple but highly flexible and adaptable to enough uses to make possible its habitual use in the school and in the teacher's program; insist on a general program of research, development, and educational cooperation that may produce equipment and materials worthy of the high standards established in other lines of teaching materials. Visual aids should be prepared with as much thought and care as are school textbooks and school laboratory equipment.

An Experiment in Art Education

(Summarized)

ALFRED G. PELIKAN
Director, Milwaukee Art Institute

THE Milwaukee Art Institute through its Educational Project is providing the high schools of Milwaukee with educational exhibitions. The three-year program made possible by a grant from the General Education Board, New York, has now been functioning for almost one year. Milwaukee Art Institute is one of the five art museums to have received similar grants from the General Education Board. The other museums are: The Museum of Modern Art, New York; The Albright Art Gallery, Buffalo; The Cleveland Museum of Art and the Art Institute of Chicago. The work in each locality is of an experimental nature and various approaches are being made to reach similar aims.

Objectives of the Milwaukee Art Institute Educational Project may be summarized as follows:

1. To make secondary school pupils more art conscious.
2. To stimulate interest in art through greater familiarity with arts and crafts of all times.
3. To encourage voluntary visits to the Milwaukee Art Institute.
4. To encourage and support the cultural activities of the community.

Secondarily, the objectives of the project are to introduce correlation of art with subjects in the general curriculum such as history, literature, social sciences, geography, etc. Wherever possible the subject matter of exhibitions is so treated as to suggest connections with these studies. A catalog of exhibitions is being prepared for use by teachers and principals so that they can draw on the resources of the project as visual aids in their teaching.

At present the project serves the twenty-two public junior and senior high schools and the junior and senior grade schools. It is hoped that very soon fifteen parochial and two private schools will also be included in the services of the project.

The project is unique in its set-up in that it embraces the work of over a hundred people who are serving on various committees. The educational committee of the Milwaukee Art Institute also serves as an advisory committee to the project. It is composed of Mr. Fred Dorner, Chairman, trustee of the Milwaukee Art Institute; Dr. C. M. Purin, Director, University of Wisconsin Extension Division; Dr. Frank E. Baker, President, Milwaukee State Teachers College; Lucia R. Briggs, President, Milwaukee Downer College; Dr. Edward A. Fitzpatrick, President, Mount Mary College; and Rev. Edmund J. Goebel, Superintendent of Catholic Schools. Ex officio members: Harry Bogner, President of the Milwaukee Art Institute; and Milton C. Potter, Superintendent, Milwaukee Public Schools.

A. G. Pelikan, Director of the Milwaukee Art Institute and Director of Art in the Milwaukee Public Schools, is also Director of the Educational Project. His dual position with the Institute and the schools assures smooth working of the project. Orville Ringer, Supervisor of the project, is in charge of coordina-

tion of committee work and general administration of the experiment. Arnold Scheer, High School Extension Instructor, aids in the organization and circulation of exhibitions and, in addition, lectures to groups of high school students in connection with exhibitions as they are installed in the schools.

Committees are composed mainly of public school art teachers and professional people who have expressed interest in serving with these groups. Committees determining subject matter of exhibitions are committees on ancient art, architecture, arts and crafts, ceramics, graphic arts, history of art, industrial art, interior decoration and home planning, modern art, modern lettering and printing, photography, puppets and dramatics, and weaving and textiles. Other committees are responsible for advice in exhibition techniques as well as final results of the experiment. The committee on preparation of exhibits through its personnel is instrumental in arranging for WPA help in the making of exhibits. The committee on tests and measurements will determine the efficacy of the project publicity as well as the effectiveness of the exhibitions. A very important committee also, is the committee composed of high school administrators. It will be through the efforts of this group that adequate and permanent exhibition space will be established in each school.

The work of the project is being watched with interest by the art teachers of eight suburban high schools who, through their association, have appointed a committee to work on the project. It is hoped that the suburban high schools will some time be included in the project services.

The Relation of the Museum to Our Schools

(Summarized)

IRA EDWARDS
Director, Milwaukee Public Museum

A MUSEUM is not unlike a school in purpose. Both are engaged in the work of instruction. It is in the matter of method they differ. The more progressive the museum the more direct is the contact with the schools. For a considerable number of years, grade school children have been brought to the Milwaukee Museum. There they listen to lectures that tie up with the curriculum of the schools. Then they are taken through the Museum and shown exhibits which further clarify the lectures. This method has proven satisfactory.

In one sense the museum cannot go to the school, but in another sense it can. A loan service of slides and films and exhibit material is available at all times. Material has expanded to cover all branches of natural history; typical of the exhibits sent out are birds with their nests and eggs, exhibits showing caves, stuffed animals, sets of minerals, etc.

Material that goes into a school must be regarded as expendable and therefore it must be made cheaply so that it can be replaced without too great cost. The WPA, through its museum projects, has aided greatly in the production of materials which are disseminated among the schools in the state.

At the Milwaukee Museum Project there are available artisans who can make practically anything. In general, there are two lines of materials—those made to illustrate a part of the curriculum and those custom built, such as a particular kind of a bird, for instance. The result of all this is that now there are available many Museum Aids covering all subjects that can be illustrated. This material is available to any school in the state of Wisconsin. The aim is to establish a County Central Loan Library so that all schools of the state will be able to borrow materials needed.

N. E. A. Assembly Program on Visual Instruction (Summarized)

Color Slides: How to Make and Use Them

JOHN B. MacHARG
Eastman Kodak Company, Rochester, N. Y.

THE last twelve months have witnessed remarkable developments and improvements in materials and apparatus for visual presentation. Educators have long recognized the importance of color in slide projection. During the last year color processes have been so improved that Kodaslides today afford a medium that is more than satisfactory and comparatively inexpensive. A 2″ x 2″ Kodachrome slide gives faithful reproduction of color and an effective screen picture at much lower cost than a standard hand colored slide. The reproduction of Kodachrome originals recently made available is an event of significance in educational work. Copies can now be made in quantity, of teachers' work.

During the past year, cameras and copying apparatus for closeup work have been introduced at prices that bring all the processes of color slide making within easy reach of schools and individuals, affording opportunity for motivated activity of the individual photographer and coöperation of camera clubs in producing materials for visual instruction. Not only this, but efficient projectors recently made available are so good and inexpensive that it seems reasonable to ask that every teacher should have his own camera and projector. Maximum efficiency in teaching requires the means of visual presentation always at hand.

Facing the facts of the four important developments briefly outlined, and recognizing the professional duty of taking advantage of them, the teacher may ask, "How can I make color slides for my individual use?" The answer falls under two general headings.

For out-of-door photography and interior stills not much smaller than three by four feet, any camera with a lens aperture of not less than f.613, which will take 35 mm. or Bantam Kodachrome film, may be used. The exposure tables accompanying the film are accurate and adequate for most subjects. You simply take the picture as you would in making black-and-white photographs. No special equipment is required. After exposure the film is sent to the Eastman Kodak Company for processing and is returned without additional expense as Kodaslides, ready mounted for exposure in your projector.

If you wish to make so called "close-ups" of charts, maps, pictures in books, drawings and small objects, you can with care obtain satisfactory results by using inexpensive supplementary lenses with the miniature camera. To obtain exact focus and registration, measurement of distances and dimensions of the object to be photographed must be made as accurately as possible, following the tables supplied gratis, which give full directions.

Much more satisfactory for such close-up photography and copying in general is apparatus providing for focusing on a movable ground glass, which after use is replaced by the film magazine, easily slipped into position for exposure of the film. Unusually convenient and versatile for such purposes is the copying assembly of the Kodak Precision Enlarger, now offered at a fraction of the cost of foreign-made apparatus.

The uses of 2″ x 2″ color slides in the classroom are so diversified that a few only of the most obvious are here mentioned, as suggestive of the materials shown by screen demonstration:

Art Masterpieces, reproduced from originals, color plates, or postal cards.

Charts, Graphs, Maps, etc., made by teacher and students or drawn from other sources.

Geography. Color slides made by teachers or students during travel or from color prints.

History. Color slides of subjects of local historical significance. Biographical studies and charts.

Insects, Butterflies, Flowers, and nature studies in all fields.

Language. Devices of all kinds for vivid presentation in color of visual aids.

Micrography. Color slides of microscopic subjects. These are easily made and open unlimited fields for slide production.

Music. Slide reproductions of music and the text of phonograph records.

Social Studies, showing conditions of living and working in the local environment.

While the making of slides for individual use is strongly recommended, there are many subjects that cannot be readily obtained except through purchase. Not the least of the opportunities that 1940 offers to the teaching profession is the establishment of Kodachrome libraries, making it possible to obtain color slides of high quality at reasonable cost.

Motion Pictures for Democratic Efficiency

CHARLES F. HOBAN
American Council on Education
Washington, D. C.

IF DEMOCRACY depends upon American schools, it means that we have to develop a greater program of education than ever before. Totalitarian countries have recognized to a far greater degree than we, the power of the motion picture for propaganda purposes. We can no longer depend on textbooks alone. It is necessary to make a wider use of such media as radio and movies. There is an unnecessary rivalry between visual education and reading. Visual instruction is intended to improve reading and not supplant it. We have before us the problem of increasing our educational efficiency.

The question arises as to how we are going to judge whether a motion picture is good or not. The answer is to evaluate it in terms of the purpose. There is much disagreement in the value of films because they are used for different purposes. It is therefore necessary to be careful in the selection of a film to make sure that it will meet specific objectives. Also one judges the value of a film in terms of the responses made to it. If desirable activity results or more reading is done or a visit is made to a particular point of interest as a result of using a film, it has done something for the student and is therefore a good film. The films should develop an awareness of new problems and attempt to do something about them.

Student production of a film offers a wonderful opportunity. It was found at Denver, for instance, that the adults were actually in sympathy with young people, that these adults in all phases of life were cooperative in making the film. The contacts the students made with the outside world were of inestimable value.

(Following Mr. Hoban's address the Denver film on *Health* was shown. It dealt with such items as water supply, milk, bread, meat, sewage disposal, street cleaning, housing and medical care, presenting them in relation to the health of the community.)

The Field Tour

ALVIN B. ROBERTS
Superintendent of Schools,
Gilson, Ill.

SEVENTY years ago students were required to study textbooks which contained little, if any, illustrative material. Within the past twenty years books from the primary grade on through high school, and even college texts, have become profusely illustrated. Recently projected pictures, and still more recently, the motion picture, both silent and sound, have found place in our classroom procedure. The projected picture makes the situation in the classroom very life-like. The most recent development in the field of education is the field tour. The field tour is of greatest value to the student, first of all because it is not a substitute for an experience, but is a real experience for the child himself. However, the field tour is still but an aid and supplement to the regular teaching methods.

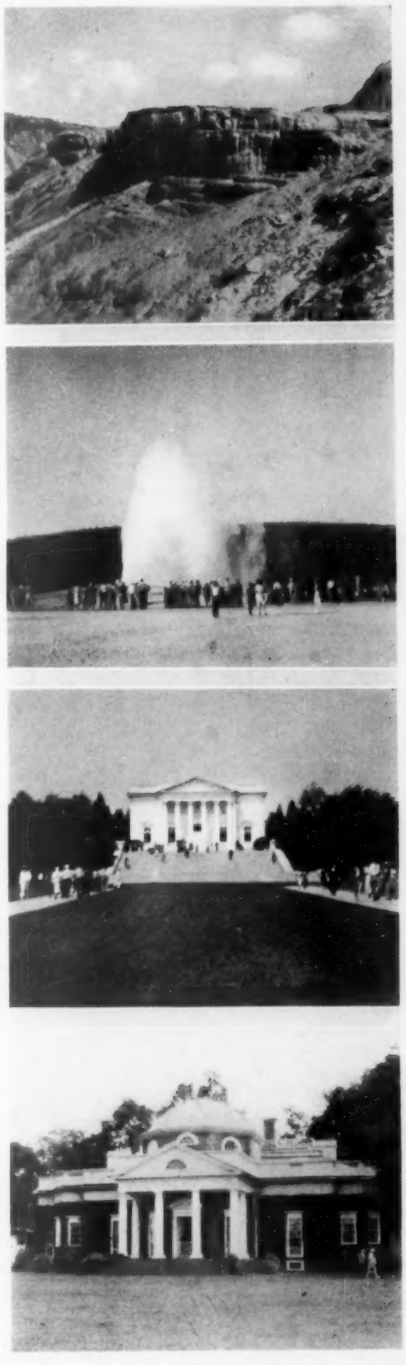
In discussing the field tour there are certain factors that one must consider.

1. What is the relationship of the tour program as a whole to the educational program of the school?
2. In what way will the tour program contribute to special phases of the educational program, such as vocational guidance, club work, extra curricular activities, etc.?
3. Shall each individual tour be considered as a definite part of a particular class, or shall it be looked upon as an integrating agent combining study in several different subjects?

Before discussing the field tour I should like to summarize rather briefly the tour program of the Haw Creek Township High School as it is now in operation. Our tour program is divided roughly into two parts:

1. The short one-day tours which are made on the regular school day and are considered as a regular part of the classroom work of the students. We make from eighteen to twenty-five trips per year. We study points of interest in the following cities: Galesburg, Laura, Peoria, Davenport, Nauvoo, Keokuk, Carthage, Colmar, Hannibal, St. Louis, Springfield, Old Salem, Champaign, Starved Rock, and Chicago. Most places visited on the short tours are open free of charge to the students. The Board provides all transportation expenses. The cost to the students is thus cut to the minimum and, also, considerable time is saved on the tour by having the students carry their noon-day lunch. Each tour is conducted by the instructor of the class in charge. In preparing these tours each instructor consults other members of the faculty for points of interest that may be brought out for use in other departments. For example, on the tour to Hannibal one would certainly not want to pass up the opportunity of calling attention to the various agricultural regions. Likewise, one would not care to cross the Mississippi River without calling to the attention of the students its part in the early history of the United States, etc. Each student will require four years to make all of the short trips. Students must be members of certain classes in order to make the trips scheduled. The trips have been planned for numerous classes so not to have anyone "lopsided" because of the tour.

2. The four long tours, one being made each year at the close of the school term. These tours range from ten to fourteen days in length, and cover from 2000 to 3500 miles. This program was inaugurated in the term of 1937: (a) In 1937 the tour included Natural Bridge, Washington, D. C., Annapolis, and Gettysburg. (b) In 1938 our chief points of interest centered around Niagara Falls, Boston, Quebec, and Montreal. (c) In 1939 we turned southward visiting Chattanooga, Pensacola, New Orleans, and Vicksburg. (d) In 1940 we made our first trip to the West, visiting the Bad Lands, Black Hills, Yellowstone National Park, and the Teton Region. (e) As in the case of the short trips, the Board furnishes transportation.



Terraces of Hot Springs in Yellowstone. Old Faithful geyser, Yellowstone Park. Tomb of Unknown Soldier, Washington. Monticello, home of Thomas Jefferson.
(As the students' cameras saw them)

The major aims of the long tours are as follows:

To acquaint the students with the more important geographic features of the eastern, western, and central United states, which have played an important

The group relaxing after a day's ride in the Big Horns.

part in shaping the history of our country, and with some of the major historical events in their actual locale.

To give the students a better understanding and appreciation of leading statesmen, military leaders, and authors of the United States by visiting homes of these individuals; a better understanding of the vast differences in similar occupations, such as, farming on the great plains in central states, in the western states, in the southern states, and in the states of the New England group and of the leading industries of these regions; a better understanding of some of the leading social problems of each region, for example, the negro of the south; a better understanding of some of the problems of our leading cities, such as Boston or New Orleans, where we see the foreign sections and tenement districts; and finally a deeper appreciation of the beauty of the United States by visiting some of its most scenic regions. On each tour there are many minor aims too numerous to be listed in this summary.

Each student is required to fill out a trip book and have this book OKed before his application is accepted for making the trip. Students are encouraged to make at least one trip, more if possible. A student who makes all four trips will travel approximately 11,000 miles. The total cost of the long tours to the student averages about $24 per trip. After completing our first cycle of tours, I find that approximately seventy-five percent of the student body have made one or more of these trips.

Several factors that will favor the further development of the field tour in the United States are: (a) More wholesome support on the part of the parents. (b) An excellent system of highways; rapid and cheap transportation. (c) The interest of the school people as a whole in making the school work more effective. With these factors operating, I firmly believe that in a short period of time the school journey will be a part of the regular educational program of the majority of schools in our country.

Panel Discussion–The School Journey

Charles B. Park, Chairman

Superintendent of Schools, Mount Pleasant, Mich.

In previous meetings the Committee on Field Experiences of the Department of Visual Instruction set up and made a survey to determine what was being done in the way of using the field experience as an educational technique. This was for the purpose of informing people of the possibilities in the field experience. Outstanding educators will now present their viewpoints and a general discussion will follow the conclusion of the talks.

F. C. Rosecrance

Northwestern University

Two questions invariably come to mind with reference to the school journey: the problem of teacher-responsibility for the welfare of the students and the substitution of something that is entertaining for something that is probably more real and valuable right at home.

Educators recognize the fact that young people learn by having real experience, and that it is necessary for pupil participation in community service. Education takes place insofar as stimulating situations are brought to bear upon the pupil so that he can act in ways most stimulating to him. The journey itself is of little value unless it provides stimulation resulting in an awareness on the part of students who participate. It is necessary to have the full cooperation of citizens in the community.

Eldon W. Mason

Assistant Principal, Marshall High School, Minneapolis

The emphasis in the field of the school journey in the Marshall High School is primarily vocational; but not necessarily so. Students do much general reading and have two responsibilities: to get all the materials they can pertinent to the subject and to share the findings with the rest of the students.

The outcomes are as follows: (1) students have a vocational advantage and know many leaders in various activities; (2) comparisons with other communities are made; (3) a high type of service to the community results; (4) students develop poise and confidence in meeting people; (5) there is a better relationship between teacher and pupil.

The greatest difficulty in the Field Journey is that too many teachers are time-conscious and it is difficult to get teachers to give up week ends and holidays.

P. R. Hersey

President, Educational Tours Association of Chicago

The school journey has developed to a greater extent in the last five years than in the previous twenty. The attitude on the part of schoolmen was that the school was a closed building and students were not to see the outside world. Now, educators feel that students need to be aware of what is going on in their community, in the world, and that there is a need for greater understanding not only of the world-within-reach but the world-at-large, and that too often learning patters are blindly accepted and the question "why?" is not asked often enough.

Justin J. Klein

Representative of Youth Hostel Movement

The purpose of the youth hostel is to provide an inexpensive overnight lodging place for those who are travelling under their "own steam" in order to better understand the world in which we live. There are chains and routes of youth hostels in the country set up by local community committees; the present number of these hostels is 250. There is in each region a Regional Board directly responsible for the supervision of the hostel. The hostels are non-sectarian and non-profit.

People served by the hostels must have a card of identification; there are certain rules that must be followed. There is no smoking or drinking; all meals are self-prepared, beds are made and the place is left in the same or better condition than found. The charge is 25c for overnight lodging, plus 5c in summer and 10c in the winter for fuel. The problem is to sell this hostel idea to each community. Very frequently the first man approached is the superintendent of schools.

Wilber Emmert

State Teachers College, Indiana, Pa.

There has been of late a great and growing interest in the school journey in relation to visual instruction. There are several types of school journeys. In one, the teacher might take the pupils out in the yard for a few moments to look at a tree or study a bush. In the other, the teacher must do more planning because the journey covers a longer period of time.

It is very important that the objectives be clearly in view beforehand. One must know the exact reason for the school journey and what results to expect. Only then can the journey be effectively planned to achieve the desired end.

MOTION PICTURES—NOT FOR THEATRES

Installment Twenty—mainly concerning Harley Clarke and the interesting events leading to establishment of the Society for Visual Education

By **ARTHUR EDWIN KROWS**

NEXT, in February, 1920, at Cleveland, Ohio, forty-odd delegates to the annual meeting of the National Education Association Department of Superintendence proposed, and presently started, the National Academy *of* Visual Instruction, the purposes stated to include promotion of non-flam film, distribution of suitable reels, organization of State associations, improvement of subject matter, establishment of standards, and conduct of tests.

Belatedly, but still important to the record, in the spring of 1922 the Visual Instruction Association of America appeared in New York City under the presidency of Dr. Ernest L. Crandall, director of lectures and visual instruction in the local schools.

To simplify one's view of this complicated picture, the chronology may be advanced temporarily and sufficiently to note that in June, 1924, at a Washington convention, Ernest Crandall was made superintendent of the Department of Visual Instruction of the National Education Association, that about 1931 the Visual Instruction Association of America voted to become a branch of the National Academy of Visual Instruction and that, approximately a year later, both of these were absorbed by the visual education branch of the N. E. A. For further clarity, one may think of the interested educators as being in just two large groups centering respectively in New York and Chicago, these cities being engaged, as usual, in friendly rivalry for leadership.

In the New York Visual Instruction Association of America one found, in addition to Dr. Crandall, A. G. Balcom, assistant superintendent of schools at Newark, N. J.; George Zehrung, director of the Y.M.C.A. Motion Picture Bureau; Rowland Rogers, former editor of the "Pictograph" and soon to become instructor in motion picture production at Columbia University; Rita Hochheimer, assistant to Crandall; Dr. Ilsley Boone; Don Carlos Ellis, former director of the motion picture division of the U. S. Department of Agriculture and at this time associated in a New York nontheatrical distributing project with Harry Levey; and Dr. Clyde Fisher, of the American Museum of Natural History. Lending powerful moral support on the executive board were the formidable names of John H. Finley and George D. Strayer.

The active representation thus was almost wholly within the metropolitan area; the Chicago body, on the other hand, attracted members from the entire Lake Country and all the Midwest, everyone concerned eager to assist in the fascinating new development. The National Academy of Visual Instruction, having been initiated in the pleasant "Forest City" of Ohio, was headed fittingly by W. M. Gregory, curator of the Educational Museum of the Cleveland School of Education. Notable among the names of his Academy associates were J. V. Ankeney, then associate professor of visual education at the University of Missouri, Dudley Grant Hays, of the Chicago Public Schools; and William H. Dudley, chief of the bureau of visual instruction at the University of Wisconsin since about 1917. Dudley, Gregory and Ankeney had served on the committee to make school films of the "Ford Educational Weekly" just the preceding summer.

There were also many important names in the original roster of the commercially founded Society for Visual Education, but they were mostly of educators who were sympathetic towards the movement without specializing in it; and the casual reader of today catches soonest there at the modest mentions of Harley Clarke and Nelson L. Greene.

As it is not to be supposed that the visual education movement sprang into being at the behest of the founders of these various groups with the classical suddenness of Pallas Athenae bursting from the head of Jove, one may inquire profitably into the isolated, earlier activities of these "visual educators" who here appeared so unexpectedly upon the pedagogical firmament. Those who were to be seen then most conspicuously, by their works as by their declarations, numbered just about as many as one might count upon his fingers. Besides Gregory of Cleveland, Dudley of Madison and Hays of Chicago, there were Charles Roach, of Iowa State College at Ames, where J. Will Parry had had a motion picture department as early as 1914; A. G. Balcom, superintendent of schools at Newark, N. J., who in later years was to acquire the soubriquet "dean of visual education"; John A. Hollinger, of the Pittsburgh school system, an especially earnest, vigorous and original investigator; Joseph Whitefield Scroggs, director of the extension division of the University of Oklahoma; George E. Condra, director of the Nebraska Geological Survey, at Lincoln; Crosby of North Carolina, and Frederick W. Reynolds of the extension division of the University of Utah.

Many other names were presently to come forward and acquire significance, too; and there were some whose owners expected to become important in the field but were doomed to disappointment. Life is like that. However, in the rosy promise of this dawning third decade of the century, one may be optimistic and think just of those who made good. At about this time F. Dean McClusky, a graduate student of the University of Chicago, with an interest in films backed by a sixteen months' overseas experience with the photographic division of the U. S. Army Air Service returned to his *alma mater* to hear Frank N. Freeman, newly made professor of psychology there, recommend researches in this new field of visual education. McClusky's enthusiasm kindled, he was to gain celebrity even as a pioneer—and so as it happened was Professor Freeman, himself.

Joseph J. Weber was disentangling local film problems at the University of Arkansas, Andrew P. Hollis, likewise, was studying the matter in an extension project at North Dakota Agricultural College. E. R. Enlow was making unofficial surveys preliminary to succeeding Joseph Coffman as director of visual instruction in the Atlanta Public Schools. Charles G. Hoban was starting the bent which was to make him, in a few years more, the director of visual education for the State of Pennsylvania, and take him thence to a well-financed development of the kind at Duke University, or, as one not too particular might say, in the heart of the tobacco duchy.

The agricultural colleges were the likeliest places for visual education to start flourishing without artificial stimulus, for the farmer always had lived preëminently by the visual method, outdoor scenes were comparatively inexpensive to shoot, a wealth of subject matter was to be had for the asking, the national tradition of the importance of agriculture had led the Government itself to produce numerous motion pictures dealing with the line and distribute them *gratis*, and also, the shows arranged for the students had a double value when sent forth to tillers of the soil in popular audience groups over the surrounding country.

It is no deprecation of the splendid pioneer work of William H. Dudley that he had the advantage of such a situation at the University of Wisconsin. No more should his reputation be lessened because he had the unique opportunity of serving under Louis Ehrhart Reber, the distinguished engineer who had been dean of the extension division of the University since 1907. It was Dean Reber who received passing compliments in an Edison *Outlook* interview in the summer of 1914, for having given

Wisconsin a systematized school service of films, with areas organized, courses mapped out and a circulating library of reels sent to each district, city and town.

The progress of Dr. Hoban into a situation of ample means illustrates another way for the pioneer in visual education to supply the naturally missing factors. The triple combination of proper films, efficient distribution and dependable exhibition facilities has rarely existed in the school world; and there is some doubt that it may ever be present in permanent operation, because teaching materials, methods and the character of student attention are factors which constantly change. But then, subsidy is not always healthful. It may be that a given situation is not yet ready to justify the cost of motion picture equipment, just as trans-Pacific steamers stopping at Oriental ports, to fill their bunkers with coal, frequently find it better for all concerned, to use the primitive gangs of human carriers rather than modern, mechanical loaders.

In 1919, with a war-weary, American nation eager for the fruits of peace, it seemed that the school field was ready at last to adopt the cinematograph as a classroom instrument. The great question was, how should the change be brought about? The isolated "departments of visual instruction" might thrive with their various natural advantages, such as those supplied by the agricultural colleges; but it was characteristic of the progressive American spirit to eliminate waste motion in such a haphazard process by hurrying it up, organizing it, giving it direction—and, if there was justifiable good in it, to support it through the shortened period of growth.

Society for Visual Education

At the present juncture the representative of that spirit was Harley L. Clarke. This very important but extremely retiring gentleman—he shunned publicity as the plague—was born at Richmond, Michigan, in 1881, the son of a physician. His formal education was rather routine, carrying him through elementary and high schools and, for a brief period, into the engineering department of the University of Michigan. He left there before he had completed the course. He also studied some law. Came next a short experience in journalism, including reportorial work for the Chicago *Evening Post;* but he abandoned that also—to sell machinery in the public utilities field. This time he had found something really to his liking. His choice was confirmed when he purchased a small utility property at Vincennes, Indiana, and, using it as a kind of springboard, he quickly arose to a commanding position in the rich light and power domain, developing business interests which extended even to Great Britain, holding control, it is said of approximately 401 million dollars' worth of securities.

About 1919 an industrial film, which had been made to serve one of his enterprises, led him to consider the possi-

Other than Harley L. Clarke no business man has ever entered the field of visual education with problems more clearly in view or greater willingness to develop resources there.

bilities of motion pictures in popular education. He envisaged not only the cultural advantages but also, as quite necessary to his participation as a sound business man, a money profit for the promoter. After all, there was no reason why a man's altruism should not be practical and one may think of Harley Clarke, in this situation especially, as animated generally by high motives, the same sort which later led him to endow a Shakespearean theatre for his boyhood friend, the actor Fritz Lieber. It just was inconceivable to him that anything could be worthy of support which might not also be made to support itself; and, thinking of that, it is just possible that this non-theatrical field would be much better off today if the same view had dominated it from the beginning with the same intelligence. This present history bears witness to the folly of engaging in non-theatricals, in any form whatsoever, without fully considering the item of needful service.

When the historical importance of Harley Clarke's first large contribution to the non-theatrical field becomes better appreciated, there will be attempts to divert part of the credit to which he is entitled to the producers of that industrial motion picture which stirred his first interest. To my mind—not knowing the name of that picture, whether it was good, bad or indifferent, or by whom it was made—none of the identifying marks is important. So far as I can see, the most the picture could have done in this place is to prove that the screen is an effective conveyor of information. It was Clarke's active imagination which made the deduction and then built upon it a fine, constructive idea.

Although 1919 has been named as the year in which Clarke received this impulse to enter non-theatricals, it may well have been earlier. He must have investigated the available facts before proceeding with any serious commitments. Men of his business caliber, as ready as they are to act decisively at psychological moments, are careful in preparation and usually take plenty of time at it. One may suppose, therefore, that between the showing of the picture and the plunge into this strange new line of endeavor there must have intervened at least several months of quiet study.

Some time during that incubation period Clarke had formulated his new pet idea sufficiently to wish for the supporting opinion of a trained educator. To meet that need, he took, in a manner of speaking, the romantic step of consulting the stars. That is to say, he obtained a candid, confidential estimate from his friend, Dr. Forest Ray Moulton, professor of astronomy at the University of Chicago. Professor Moulton apparently found no fault in Clarke's tentative, preliminary figures, and became enthusiastic over the plan. Forthwith he was declared in on it. Forthwith they also formed a corporation which was destined to cost Harley Clarke an estimated half million dollars before he had pulled himself out of it. I call it a corporation; but in any reasonable sense one might have recognized in that original organization some of the inspiring qualities of a medieval guild. The name chosen was the Society for Visual Education, Inc., and headquarters were established in Chicago. The first public announcement of it was made locally by Dr. Moulton November 19, 1919, in an informal address to delegates of the National Federation of College Women in convention at the Auditorium Hotel.

The president of the Society for Visual Education was Rollin D. Salisbury, of the University of Chicago. Clarke served as vice-president, and Moulton was secretary. All three were also on the board of directors, where they sat in company with Wallace W. Atwood, professor of physiography at Harvard and soon to become president of Clark University; William E. Bagley, professor of education at Teachers College, Columbia University, author of numerous important teacher-training texts; Charles Austin Beard, director of the Training School for Public Service of New York, a well known historian; Otis W. Caldwell, writer on biology, Columbia professor of education and director of the Lincoln Experimental School; J. M. and J. G. Coulter of Chicago; William F. Russell, dean of the College of Education, University of Iowa; and V. C. Vaughan, of the University of Michigan. The listing of the general advisory board, broken into especial committees, named no less than sixty-three other prominent educators situated variously over the country.

Starting with the premise that motion pictures for the educational field should be designed expressly to meet its requirements—or, as L. L. Thurstone put it alliteratively, as a sort of slogan, in an article written for the organization, "A film to be educational must correlate with a curriculum"—a production unit was established. By about the close of 1920 it

had made a series of one-reelers called "Schoolfilms," comprising nine subjects covering the foundation and settlement of the United States of America; six on the economic history of the same; four on civics; nine presenting regional geography; three on nature study, and two dealing with hygiene and sanitation. Each reel was accompanied by a teacher's syllabus. An industrial films division also was set in motion. The story of that has been related earlier in another connection. Furthermore, a distribution system began to contact non-theatrical exhibitors to offer them a service of reels to be sold or rented, or "free" commercial and propaganda subjects. It had been decided to deal in outside productions as well as their own.

In the meantime Professor Moulton, with "a staff of mechanical experts," was conducting an extensive survey to discover a satisfactory portable projector, the manufacture of which might be taken over and which might then be recommended and sold to users of the S.V.E. service. Elimination tests narrowed the choice, in the spring of 1921, to the Acme Projector. Contracts were signed and, just as Willard Cook had labored to improve his newly-acquired Pathescope, so Moulton and his assistants at once began further to perfect this Acme—to perfect it, that is, to meet the specific needs of this virtually unexplored field into which they were advancing.

It was the intention of the S.V.E., I believe, ultimately to supply all of the needs of the educators for visual materials, not films alone, but every sort of device within the generous limits of the designation. Clarke and Moulton prosecuted the plan energetically and shrewdly. They were at pains to establish friendly relations with all possible customers, industrial as well as pedagogical. In October, 1921, they published a long list of new members of the advisory board, thus giving a personal interest in the enterprise to that many more influential men and women. In December, 1921, the educators (and others), were offered an opportunity to buy stock in the S.V.E.

But the promoters had their troubles. Their stock did not sell heavily. Then August 16, 1922, Dr. Rollin D. Salisbury, president of the Society, died. While that loss was felt keenly by his associates, the Society suffered more from inertia and unconnected obstacles in the field. Although large scale promoters expect, as a rule, to wait five or six years for a sizeable enterprise to show profits, it had become quite clear, by the end of 1923, that the magnitude of this plan had not been commercially justifiable. The field was still a vast, untilled ground, still, indeed, requiring trail-blazers rather than settlers. There were a few small clearings here and there, perhaps, but on the whole it remained a wilderness.

Changing the figure of speech, it was now a time to reef the sails. The officers turned their principal attention from the portable motion picture projector to the possibilities of slide-film. The responsible management of the enterprise was now shifting to the capable hands of Marie Witham, who had been a member of the Society staff almost from the beginning. Under her able direction began a steady climb by the Society for Visual Education to its present enviable status. In October, 1923, they offered to the school customers a splendidly designed projector of that latter type, called the Picturol, with sets of still pictures adapted to many courses in visual programs. Industrial users of film also were solicited to use this simpler device for their purposes along lines afterwards so successfully exploited by Jam Handy and other producers, and some responded. Upon these less pretentious services, including a form of agency service in supplying the educators with visual paraphernalia, the S.V.E. has survived the years, and still functions importantly from its Chicago address, and from the New York City office, which has moved advisedly from the mad and bewildering environs of

Forest Ray Moulton, professor of astronomy at the University of Chicago, shaped the original educational policy of the Harley Clarke enterprise

Times Square to the quieter, scholastic neighborhood of Columbia University. The president today, and principal stockholder, is the same Marie Witham, whose faith, energy, persistence and high business acumen are in the main responsible for past success and present prosperity of S.V.E.

In the language of speculators, Harley Clarke, was said in this venture to have "taken a beating" to the tune of half a million dollars. I would not be too sure of that. Clarke was too agile in the line of his particular genius not to have emerged the victor. He may have lost that much of the original S.V.E. separately considered, but available facts indicate that he salvaged from the experience the basis for further activities. The physically recoverable part was chiefly the Acme Projector, for the redesign and sale of which certain commitments had been made; but in taking it, Clarke protected those who had remained in the S.V.E. by not throwing the corporation into bankruptcy, as he probably could have done, and not writing the matter off his books. Incidentally, by withholding his hand in this instance, he seemed to have proved his continued belief in the value of the original plan. He quite clearly still saw good in it. And Miss Witham has proved the case!

To administer the Acme property Clarke organized, tentatively and under a non-committal name, the Cine-Machinery Corporation. He had a more certainly profitable idea now. His inability to sell picture supplies heavily to educators was not because the supplies were wrong but because a proper market did not then exist. Teachers would not rent or buy his films when they could manage reasonably well with "free" ones; and, besides, theatrical projectionist labor unions had caused petty annoyances by objecting to amateur machine operators in the schools. In the theatrical field, however, the market was quite thoroughly organized. Why not expand the original scheme, which had cost so many pains, to serve the theatres with all of the diversified materials which they needed? Developments of that idea were soon to prove that Harley Clarke, through his own resourcefulness and daring, of course, was not exactly to lose all that he had staked on the S.V.E.

He formed the Cine-Machinery Corporation in September, 1925. November 30, 1925, the name was changed to the International Projector Corporation. Under it he bought and merged the Acme Motion Picture Company, the Nicholas Power Company and the Precision Machine Company, maker of the celebrated Simplex. The Acme Company was purchased for something less than $172,000; but, by assuming the concern's indebtedness of $197,000 and retiring its bonds in a side transaction, he was able to reduce the agreed price by approximately $100,000. It is unnecessary here, of course, to follow the other details of his financial wizardry; it is sufficient to report that his progress in the new direction was by the proverbial leaps and bounds.

In August, 1929, he formed General Theatres Equipment, Inc., a holding corporation which thereafter controlled the International Projector group and many other theatrical manufacturing and distributing interests—about thirty in all. In the space of a dozen years, the unfolding of this later idea was to make Clarke one of the most powerful executives ever known in the amusement world. But he never lost his interest in motion pictures for schools. You will meet him again, therefore, later in these pages.

The "Educational Screen"

One of the most potent instruments in the original organization and expansion of the S.V.E. was a monthly magazine called *Visual Education*. Volume One, Number 1 bore the date, January, 1920. It brought together, in one place, an extraordinary amount of useful information concerning non-theatricals. Activities of the Society were prominently described, but only on the basis of their value as news. In the five years in which it was to enjoy its independent existence, *Visual Education* is said to

have distributed a grand total of 400,000 copies—unprecedented in the line.

In the broad policy of utilizing all possible forces to open the field, the columns generously commended many competitive enterprises. Authoritative articles about new developments were featured; uses of films in industry were illustrated and described; helpful notes informed the reader of non-theatrical subjects in work or recently completed; subscribers everywhere were encouraged to make the publication a medium for the exchange of worthwhile ideas. It is an interesting commentary on the little magazine that the great public libraries, dismissing it at first as just another commercial "house organ" with an ax to grind, were sufficiently puzzled by the evident educational importance of its content to preserve a few odd numbers tentatively for their reference book-stacks. They might well have saved them all.

The executive viewpoint of Harley Clarke, and the pedagogical one of Forest Moulton, naturally accounted for the pervading policy; but no small meed of credit should go to the editor who interpreted the policy in terms of such undeniably constructive service. His name was Nelson L. Greene, his age still in the thirties. He could write. He could champion and condemn vigorously upon occasion; but he also was of that rare temperament which could view tolerantly the clumsy efforts of superficial workers in the line as long as they were headed in the right direction. He was keenly alive to the shining potentialities of the field, unrealized or not; but, unambitious for personal glory, he saw his duty modestly and efficiently as to coördinate and to encourage. He was a graduate of Colgate University, where his father had been professor of Latin for years—a scholar beloved by the alumni as by the student body and the other members of the faculty. Ask any Colgate man you ever knew if he ever heard of Professor "Johnny" Greene. Well—anyway—Nelson L. Greene is one of his five sons.

Nelson Greene had been teaching languages and literature for fifteen years in Eastern schools and colleges when the First World War began. What happened then is best told in his own words as given in an address before the Indiana State Teachers Association at Indianapolis, October 17, 1935:

"I found myself with the French Army. There was great need of mental distraction for the troops during their rest periods back from the front. It was a critical time for the morale. I proposed to French Army Headquarters in Paris that I be allowed to get together what films and slides I could find and talk to the soldiers in their barracks about American life, avoiding all reference to the war. The chiefs groaned. 'Another lecture, they have been bored to death with lectures.' But I insisted. Finally they grudgingly said I might try it at a few points near where I was stationed; they named the points; and specified that on no account should I talk more than twenty minutes.

"I ransacked Paris for such pictures as I could find, got projectors and a soldier to run them, and we went at it. We got from place to place as we could—by train or auto if there was such, by horses, ox-carts, wheelbarrows, or on foot with our bulky paraphernalia on our backs—half freezing for days at a time, thanks to the quaint French war-time custom of fireless stoves. But it was fun, for I was learning something of great importance that I had never even thought about before.

"The skeptics at Headquarters in Paris were careful to check up on results. In two weeks I was ordered to talk an hour, then two hours; then the time limit was removed. Once I had to go on for three and one-half hours by request, till my voice gave out. (If you ever tried to make your whole audience hear you in one of those long French baraques, with five or six hundred of those dear, dirty little old fighting Poilus sardined into it, midwinter and windows closed, half of them smoking the worst tobacco ever grown on earth, you would forgive your voice for giving out.

"After a month, Paris ordered me to visit all sixty-five centers in that Army zone. After two months they gave me an auto, an operator, better equipment, and told me to drop everything and cover every Army zone in France. And so, from three months before the Armistice to six months after it, we traveled over most of that little country, spoke to more than 100,000, and between times had helped train fourteen other Americans to doing the same thing."

Nelson L. Greene learned about visual education the hard way, teaching French soldiers at war how the Yankee doughboys lived back home

Amplifying the story later for me, he said: "I carried about eighty slides, six or eight reels of silent film on American cities and industries, a stereopticon and small French movie projector.

"When I got back home I was very ready to join up with S.V.E. to edit their new magazine Visual Education. It was pure accident that I even learned of the S.V.E. plans. I was about all set to go into advertising agency work in New York, but before making my final decision, I went up home to Colgate for the Centennial in October, 1919, for one week to make up my mind. Professor H. E. Slaught, of the University of Chicago, a lifelong friend of my father, was staying at the house for the occasion. Slaught was also an intimate associate of Dr. F. R. Moulton, in Chicgao, one of the chief promoters of S.V.E. Moulton had asked Slaught to find an editor if he could on the trip East. When Slaught heard I was going to stop teaching he proposed the Chicago job and I jumped at it. All was fixed up in short order."

While the motion picture industry was still in its knee pants, so to speak, educators interested in visual instruction had discovered many articles of specialized appeal in a magazine called *Reel and Slide*, founded about 1913. Some five years later, commercial interests controlling *Reel and Slide* persuaded certain schoolmen to join the governing board and changed the name to *Moving Picture Age*. In this new form the publication won another reputation for honest service. However, the trade factor in its support made educators generally accept its findings with reservations, a misfortune suffered proportionately also by Harley Clarke's *Visual Education*. The objection was met late in 1921, when a wholly professorial group, headed by Herbert E. Slaught, of the University of Chicago, joined to establish the *Educational Screen*. General offices were opened on Wabash Avenue, Chicago, the first number appeared January, 1922, and by happy circumstance already detailed the editor then, as today, was Nelson L. Greene.

In the nearly two decades since, under his balanced and indefatigable leadership, the broad, consistent stimulus to non-theatrical development exerted by the *Educational Screen* has won it an honored place in motion picture history. At the end of its first year it absorbed *Moving Picture Age;* in its second year several other magazine efforts in the field were discontinued; at the close of its third, it announced the purchase of *Visual Education*, leaving the *Educational Screen* the only magazine exclusively devoted to the visual field. That last acquisition enabled the *Educational Screen* to expand its pages and to add to its departments. On the side it undertook the separate publication of a few books and pamphlets believed to be useful contributions to the growing store of knowledge about visual methods. And, preëminent among these supplemental items, it continued the annual, annotated catalogue of available non-theatrical pictures first published in 1920 by *Moving Picture Age*, under its original and present title, *"1001 Films."*

One observation remains to be made about Clarke's remarkable first venture in nationwide visual education. The supposed "industrial taint" clinging to money-eyed patrons outside the teaching profession, was rarely discussed at formal gatherings of the schoolmen; but it was an obstacle, nevertheless, to the spread of the visual movement. Occasionally an educator would arise to proclaim that, as dangerous as the finger of Commerce in the educational pudding might be, it was a useful expedient for the present; but he was usually unanswered and, in the ensuing stony silence, was left to conclude for himself that he had spoken out of turn. James Newell Emery, of Pawtucket, Rhode Island, stated the case very frankly, however, in a well-reasoned article in the *Educational Screen* when he said: "As educators we are interested only in the educational results secured. We can no more allow the commercial houses to dominate the policies of visual instruction than we could allow the textbook firms to dominate the educational policies of the country."

(To be continued)

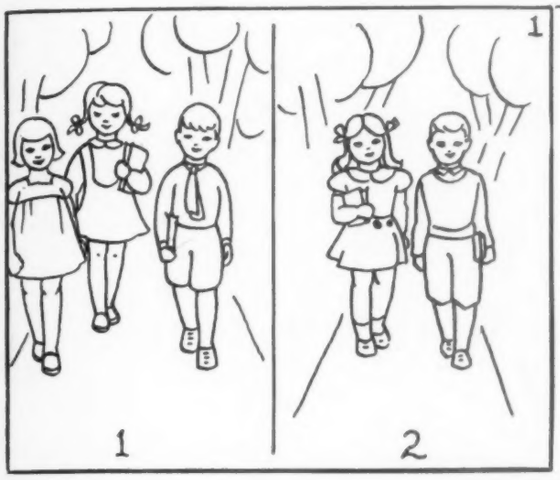
Experiences with Numbers – In Hand-Made Lantern Slides

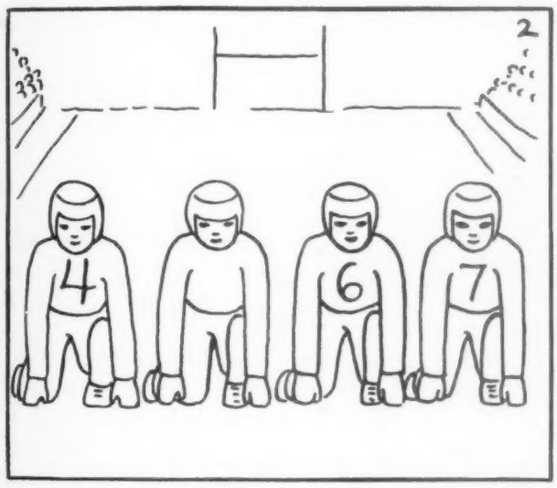
By **ANN GALE**
Lindblom High School, Chicago

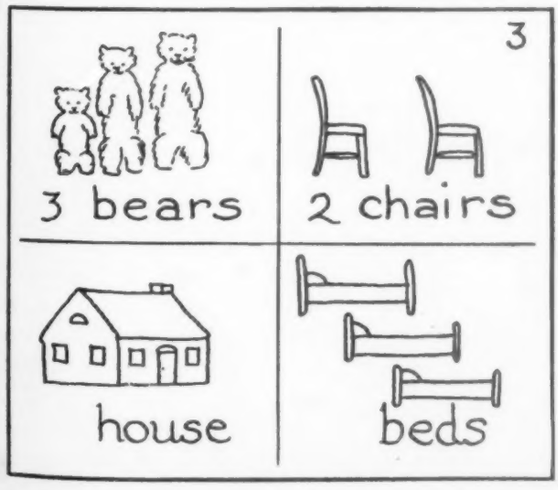
SLIDES may be used to make beginning number experiences more concrete. For drill with numbers, for review of stories with number elements, and for developing comparative size and number concepts, hand-made slides are invaluable in presenting the same idea to the group at the same time. Some field trips or stories could be reviewed with a whole set of slides showing the number concepts developed. This type of slide may be filed in the school library and used by other teachers.

The following questions for the six slides below suggest ways they can be used:

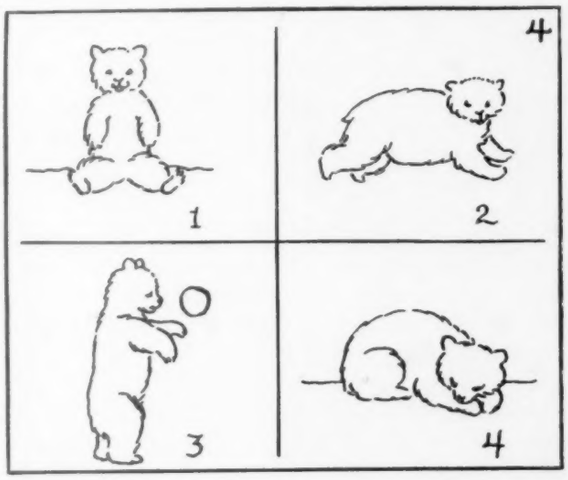
1) Which picture shows three children going to school?
2) What would be the right number for the second football player?
3) Write the number of houses shown. Write the number of beds shown.
4) What is the bear in picture 4 doing?
5) Which boy caught the most fish?
6) Which is the shortest clown?

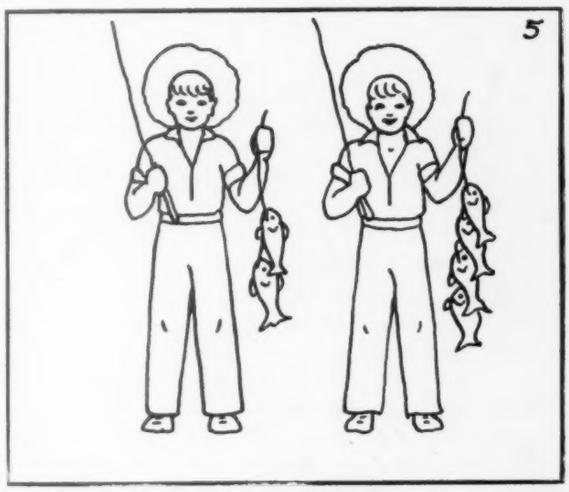


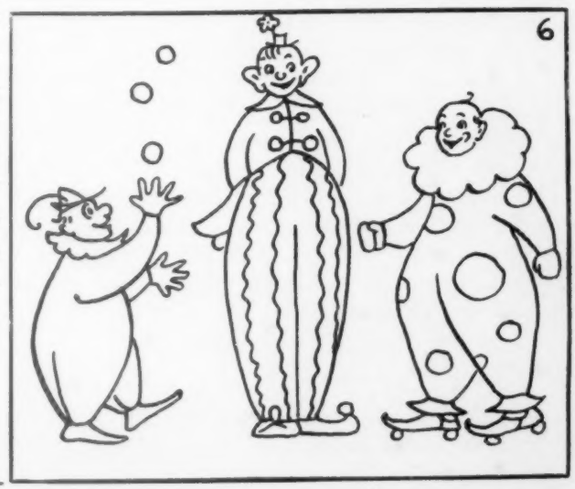




The simplest type of hand-made slide is made by drawing or tracing on finely finished etched glass with ordinary medium lead pencil. Color, by special crayons or inks, enhances the slides greatly. Fine effects are obtained by blending with crayons. About one-third inch margin should be left all around the slide. The slide is readily cleaned with soap or washing powder to receive a new picture.







Among Ourselves

Notes from and by the Department of Visual Instruction of the National Education Association.

To the Members of the Department of Visual Instruction:

YOUR Executive Committee has approved the appointment of Ward C. Bowen as Secretary-Treasurer of the Department for this year. I think we are extremely fortunate in this appointment. Dr. Bowen is Chief of the Bureau of Radio and Visual Aids of the State Education Department, Albany, New York. The energy and enthusiasm which he has displayed in his first few weeks as an officer is a promising indication that the business affairs of your Department will be well managed.

A smooth working relationship has been set up between the branch officers and the National officers. Some membership renewals have been coming in promptly and there have been several new members added. As a present member you can help the Department in two ways with regard to membership; (1) if you will send in your membership renewal promptly when due, it will save time and postage, and (2) if you will send to Mr. Bowen the names of prospective members—the people you believe should be members of the Department—he will write to them directly. Meanwhile, we are completing arrangements for the membership committee as provided by the constitution.

It was with regret that we learned that Charles F. Hoban, Jr., did not feel that he should nor could continue as chairman of the Editorial Committee of the Department. It is our good fortune, however, that James D. Finn, Director of the Audio-Visual Education Service, Colorado State College of Education, Greeley, Colorado, has accepted this appointment. He and his committee will not only be responsible for the "Among Ourselves" columns in the SCREEN, but will also assume responsibility for getting visual articles in other educational magazines. Mr. Finn will welcome the suggestions that you send him.

There has been considerable expression of interest in the proposed "zonal plan" for the Department. Your Executive Committee urges the careful consideration of this plan by all members. On these pages is printed the report of the Committee on Zonal Organization, including the necessary changes in the constitution to implement the "zonal plan" which was approved at the Milwaukee meeting. This revised constitution will be voted on finally at the regular business meeting of the Department in Boston next July.

We want your reactions, critical comments, and constructive suggestions concerning this plan and what it means for the Department.

Sincerely yours
PAUL C. REED
President, Department of
Visual Instruction, N.E.A.
Board of Education, Rochester, N. Y.

Report of Committee on Zonal Organization

Submitted and accepted at the annual Business Meeting, July 1940, for action at the annual Business Meeting, June 1941. (Below are given all proposed changes in the "Constitution and By-Laws of the Department of Visual Instruction of the National Education Association" as it appeared printed in full in the EDUCATIONAL SCREEN for December, 1939, pages 366-367. Changes and additions are in Italic.)

Constitution

Article I—Name: (Same)
Article II—Object: (Same)
Article III—Membership: (Same)
Article IV—Branches: (Changed as follows)
Article IV—*Zone Organization*:

The country shall be divided into 10 *Zones along State lines, boundaries to be determined by the Executive Committee of the Department. Each Zone shall have its own Officers, its own Executive Committee, and be governed by the Constitution and By-Laws of the Department. Each Zone shall designate one meeting, held within its boundaries, as its official D V I meeting of the year, and which shall include the annual Business Meeting of the Zone.*

Article V—Officers *of the Department and the Zones*:
Section 1: (Same)
Section 2: (Same)
Section 3: (Same)
Section 4: (Same)
Section 5: (Added) *Officers of the Zones shall be a President, Vice-President, and a Secretary-Treasurer. Provisions under Sections* 1, 3, *and* 4 *above shall apply also to officers of the Zones.*

Article VI—Executive Committees *of the Department and the Zones*:

Section 1: (Same, but with word *"National"* inserted before "Executive Committee")

Section 2: The *National* Executive Committee shall consist of the Officers, the retiring President for a period of one year from date of retirement, *the ten Zone Presidents*, and six members at large to be selected so far as practicable from different sections of the country.

Section 3: (Added) *The Executive Committee of each Zone shall consist of the officers, the retiring President for a period of one year from date of retirement, and six members at large to be selected so far as practicable from different sections of the Zone. Provisions of Section* 1 *above shall apply to the Executive Committee for each Zone.*

Article VII — Election of Officers and Executive Committees:

Section 1: (Same, but with word *"National"* inserted before "Officers" at the beginning)

Section 2: (Added) *Zone Officers and Zone Executive Committees for the first year shall be elected at the annual Business Meeting of the Department at which this Constitution is adopted. Thereafter, they shall be elected at the annual Business Meeting in each Zone, which meeting shall be held each year not less than 60 days prior to the annual summer meeting of the Department.*

Article VIII—Appointive Committees: (Same)
Article IX—Annual Meeting: (Same)
Article X—Amendments: (Same)

By-Laws

Article 1—Membership: (Same)
Section 1: A B C (Same)
Section 2: A B C (Same)
Section 3: (Replacing) *From each* $2.00 *membership fee received, through the Department or through the Zone, the Department shall receive* $1.25 *and the Zone 75 cents.*
Section 4: (Same)
Section 5: *All membership campaigns shall be conducted through the Zones in collaboration with national headquarters.* Membership shall run for twelve months from date of inception. No person shall be considered a member until such dues have been paid.
Article II—Credentials: (Same)
Section 1: (Same)
Section 2: (Same)
Article III—Duties of Officers *of the Department and the Zones*:
Section 1: (Same, but with word *"National"* inserted before "President")
Section 2: (Same, but with word *"National"* inserted before "President")
Section 3: (Same, but with word *"National"* inserted before "Secretary-Treasurer")

1. (Same)
2. (Same)
3. Keep a record of all memberships *received direct or from the Zones, issue all membership cards (to be signed by both himself and the Zone Secretary-Treasurer), and cooperate fully with Zone Secretaries at all times.*
4. (Same)
5. Prepare such printed forms and stationery as may be required in conduction of the business of the Department *and the Zones.*
6. (Same)
7. (Same)
8. (Same)
9. (Same)

Section 4: (Added) *The Zone President shall be the executive head of the Zone; shall, with the aid of the Zone Executive Committee, develop programs for such meetings as may be scheduled in the Zone, preside at these, and shall carry out the instructions of the Zone Executive Committee.*
Section 5: (Added) *In the absence of the Zone President, the Zone Vice-President shall assume his duties. Further delegation of authority shall be determined by majority vote of the Zone Executive Committee members present.*
Section 6: (Added) *The Zone Secretary-Treasurer shall be charged with the following duties and responsibilities*:

1. *Advise the members of all Zone meetings and mail mimeograph copies of the program to all members, at least two weeks in advance of each meeting.*
2. *Keep a record of all meetings of the Zone and the Zone Executive Committee.*
3. *Keep a record of all Zone memberships, distribute Membership Cards as received from the national Secretary, make monthly remittances as due to the national Secretary-Treasurer, and cooperate with him fully at all times.*
4. *Keep a record of all receipts and expenditures of the Zone and keep all funds of the Zone in a depository account approved by the Zone Executive Committee.*
5. *Conduct campaigns for membership within the Zone in cooperation with the national Secretary, and furnish each new member with a copy of the Constitution.*
6. *Conduct the annual Zone election under the supervision of the Zone Executive Committee.*
7. *Make all disbursements as appeared by the Zone Executive Committee.*
8. *Prepare an annual financial report to be submitted to the Zone Executive Committee.*
9. *Gather the outstanding contributions to the literature of the field made by the Zone, articles written or addresses delivered, and send them to the national Secretary for reprinting in the Department's section in the official magazine throughout the year.*
10. *Transmit to the national Secretary a financial statement and annual report of activities of the Zone not less than 30 days before the annual June meeting of the Department.*

Respectfully submitted,
NELSON L. GREENE, Chairman
Alvin B. Roberts,
C. A. Lindstrom
W. T. Powell

James Garfield Sigman

ANOTHER pioneer in the visual field has gone. After eleven years of distinguished service as Director of Visual Education in Philadelphia's Public Schools, Dr. Sigman died September 14, 1940. A Normal School graduate in 1900, he took his Bachelor's degree at Lafayette in 1905, his Master's in 1921, and received his Ph. D. from Temple University in 1931. His teaching career began at Berwick in 1906, and continued in Philadelphia Schools from 1913 to the end. He was not only an efficient directorial force in the development of the visual field, but a dynamic teacher of visual courses for teachers, an ardent supporter of athletics as coach and official at contests, and co-author of the textbook in his own field of History, "The Road to Civilization," in 1936. He was a builder. Dr. Sigman laid many a stone in the firm foundation of visual education's future. N. L. G.

The Literature in Visual Instruction

A Monthly Digest

Conducted by Etta Schneider

Administration of Visual Aids

Learning to Use Sensory Aids—Camilla Best, New Orleans, La.—*Scholastic*, September 30, 1940. p. 6T

Organization of the program. A survey of requirements for the entire school system should be made before the materials are requisitioned. The experiences of other school systems of similar organization and size should be drawn upon. Reliable sources should be investigated for information for setting up a program. The budget should be adequate for purchase and maintenance. The responsibility for the program should be centralized in the hands of an experienced teacher.

Program director. Training of teachers in the skill of using visual aids.

a) Organize a faculty project.
b) Set up and recommend for use criteria for evaluation—accuracy, relevancy, appropriateness, unit, adaptability, comprehensibility, thoroughness and technical excellence.
c) Integrate materials with course of study. Review new materials as part of the curriculum program.
d) Develop teaching technique.
e) Overcome mechanical difficulties.
f) Hold demonstration-conferences.
g) Circulate bulletins and literature.
h) Encourage creative projects, such as school-made films, photography, slide-making and the like.

The Teacher's Role in the Film Program—N. Evelyn Davis, Long Beach, Cal.—*Scholastic*, September, 30, 1940, p. 5T

Guide questions for consideration in a teacher-administrator planned program for using educational films, are:

1. How are motion pictures chosen for classroom? Film evaluation committees, similar to materials committees should be set up. Bibliographies and curriculum bulletins should include recommended film titles.

2. How are motion pictures scheduled? Films should be carefully chosen to supplement school experiences. Adequate follow-up should be provided for each film used. The teacher should be free to arrange his own film schedule.

3. How do teachers prepare for film showing? Study guides should be examined well in advance of the showing. Facilities for previewing should be provided.

4. Who should show the film? The teacher should know how, even if an outside operator is used.

5. Where should motion pictures be shown? Dark shades should be provided in all rooms. Shadow boxes that could be moved from room to room are inexpensive. Arrangements should take little time.

Techniques of Utilization

The Use of Motion Pictures in the Classrooms of Clifton Forge and Virginia—Paul G. Hook, Clifton Forge—*Virginia Journal of Education*, 33:384-6. September, 1940

Teachers' remarks about films used in their teachings are cited as evidence of the desirability of continuing and extending the program:

"The visual experience appeals to the child's sense of good judgment and fair play. I consider visual education of inestimable value in the teaching of safety."

"The film helps in equalizing the opportunity between dull and bright children and aids them in comprehending the facts that are not so well assembled in textbooks."

"The motion picture in the classroom has been especially beneficial to a group of seventh grade boys and girls this year. They are a retarded, over age group, for whom school has little appeal. I have found the pictures a decided stimulant to better work and better attendance. Vocational pictures have created much interest and discussion."

A cooperative film library recently set up at State Teachers College, Radford, Virginia promises to extend the use of educational films, especially sound films in 30 schools in that section of the state. A list of the free films used to supplement the rental and purchase films is appended.

Applying Visual Aids—Clifford Ettinger—*Nation's Schools*, August, 1940

A review of the possibilities of visual aids in business education. A national committee is needed, with representatives from various active organizations, to select and recommend teaching material; to produce study guides; and to encourage further production of pertinent aids.

Astronomy: A Guide for Use with Instructional Sound Films — Melvin Brodshaug, J. A. Fraser and C. M. Bergen—University of Chicago Press, 15c 1940

Four one-reel films, "The Earth in Motion", "The Solar Family", "The Moon", and "Exploring the Universe" were made for college science classes. This handbook for teachers, prepared with the assistance of Professor Walter Bartky, who also helped in the preparation of the films, gives a concise summary of suggestions. In the introductory section, it is recommended that each of the films be used three or four times. For each of the units, then, a summary of objectives is given and an outline of content. The continuity for each film is reprinted with footnotes to explain some of the statements made by the commentator. Each unit contains a bibliography. Obviously, since these films are intended for college audiences more detailed suggestions for use are not essential.

Photoplay Appreciation

Motion Pictures and Literature Appreciation—John R. Andrews, Robstown, Tex.—*Texas Outlook*, 24:44. August, 1940

A unit of work based on a novel, "Magnificent Obsession" by Lloyd C. Douglas, supplemented by the film. Discussion of attitudes presented in the book and film followed. It helped to cure the "boredom in the literature class." Where possible, classroom showing of the photoplay is recommended.

School Journey

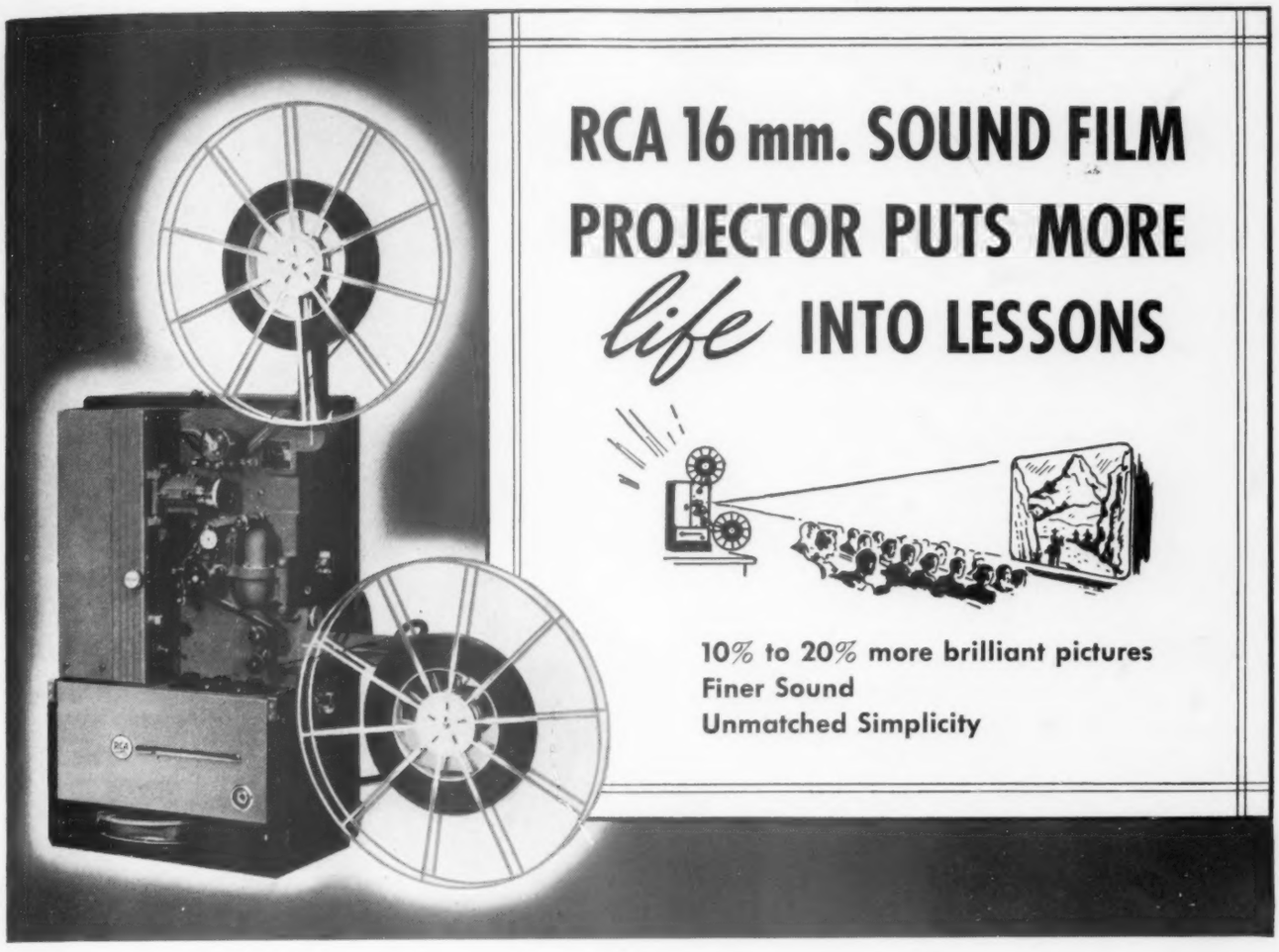
Conservation Excursions — Effie G. Bathurst, Senior Specialist in Curricular Problems, U. S. Office of Education—Bulletin 1939, No. 13. 1940. 15c.

"The conservation excursion takes the child out of the schoolroom and into his natural and social environment and helps him to study it and to participate in the conservation of its natural and human resources. The conservation excursion, like any other school journey, is not intended as a substitute for books, magazines, pictures or any other classroom material but rather as an important supplement.

"The purposes of this bulletin are to indicate educative goals and values which are peculiar to the conservation excursion, to point out particular contributions to curriculum content and activity which can be achieved through excursions for the aid of eachers who are particularly interested in conservation education." (Bess Goodykoontz, Asst. U. S. Commissioner of Education.)

This bulletin is very specific in each of its aspects. First there is a description of the purposes and uses of excursions, which include pleasure trips, trips of investigation and discovery to industries, woods and fields and trips in search of materials for study. Suggestions are then given for developing creative activities among children. The techniques of carrying out excursions involve preparation, taking the trip, follow-up activities and evaluation. For each step the author gives a wide variety of excellent suggestions.

The Appendix is a remarkably valuable aid to teachers everywhere. In three columns, listed under "Where to go and what to see", "What to do" and "Further Activities", suggestions are made regarding excursions that deal with soil,



RCA 16 mm. SOUND FILM PROJECTOR PUTS MORE *life* INTO LESSONS

10% to 20% more brilliant pictures
Finer Sound
Unmatched Simplicity

Designed by makers of RCA Photophone Equipment, used by film producers and exhibitors, this projector employs either 750 or 1000 watt lamps — has underwriters' approval with both! In all, it's better 16 ways—yet priced with the lowest

COSTING no more than an ordinary projector, the RCA Sound Film Projector makes lessons sparkle with new life and color—because it provides the finest in pictures and sound. Oversize reflector, condenser and objective lens make possible 10% to 20% greater screen illumination. Film take-up equalizer and splendid electrodynamic speaker are responsible for finer sound. Words and music are clear as a bell at either high or low volume.

Extremely versatile, the RCA Sound Film Projector can be used with microphone or record player attachment. And its light weight means real convenience. Case handle is placed so you can carry it like a suitcase.

Operating either with 750 or 1000 watt lamps—both of which have underwriters' approval—this projector may be run by anyone. Threading line cast on projection block makes threading extremely simple. All size films are rewound by motor—quickly. Cleaning and adjusting are easy, even for the most inexperienced. Compare this projector's features with those offered by any other. You'll agree—*here* is your best buy! For full details mail coupon.

BETTER 16 WAYS!

1. Better sound reproduction
2. Better, more brilliant projection
3. Better, simpler threading
4. Better and more efficient cooling
5. Better take-up and rewind
6. Better equalization
7. Better operating ease
8. Better input performance
9. Better convenience
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11. Better tone
12. Better accessibility
13. Better versatility
14. Better lubrication
15. Better lamp service
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Modern schools stay modern with RCA Tubes in their sound equipment

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*City*_____ *State*_____

water, flowers, trees and forests. The bibliography gives helpful follow-up assistance to teachers. The Office of Education has made available other bibliographic aids for teachers interested in conservation education.

Maps and Globes

Selection and Distribution of Maps and Globes—Francis L. Drag—*California Journal of Elementary Education*—August, 1940, p. 2-4

A questionnaire was sent to all the county superintendents by the Division of Elementary Education of the State Dept. of Education. The questions asked were:

1. Are maps circulated to schools by county libraries?
2. Are maps purchased by individual schools for their own use?
3. Is some combination of 1 and 2 above used? Explain.
4. Which of the following maps are supplied by either method described above: U. S., Europe, Asia, Africa, North America, South America, Australia, California, world.
5. Have any standards for maps and atlases been established by the county school departments? Supply a copy of such standards.

General Suggestions Governing Selection of Maps (based on the replies from 51 of the 58 county superintendents):

a) Maps should be selected which are simple, clear, attractive; free from useless or very little used detail; legible and easy to read.

b) Maps of the physical-political type (physical map with political boundaries superimposed) should be selected for general use.

c) Specialized information, such as population, rainfall, etc., should not be included on the type of map selected to show physical-political relationship. Special purpose maps should be used.

d) Maps which limit names to key places keep simplicity and clearness foremost.

e) Size and scale of maps should permit them to be easily seen from a distance of at least 25 feet.

f) Boundaries, rivers, coast lines should be clear and distinct, minimizing the number of crossed and superimposed lines. Latitude and longtitude should be plainly marked.

g) Legends should be easily read. Colors on the map should correspond closely with those on the key.

h) Symbols should stand alone and be clearly seen.

i) Maps and globes should be labeled, authoritative and accurate. Source of data should be indicated.

j) Hand mounted maps, housed in separate case with spring roller, steel board and dust proof withstand wear and are easy to use.

k) Minimum needs in wall maps include: World maps (physical regions with major political boundaries, equal area projections) Continent maps; California; U. S.; Globe, 12 or 16 inches.

l) Additional desirable maps include: Blackboard outline maps; Political maps; Special-purpose maps: historical, resources, population, climate and the like.

Book Reviews

Requests for *Film and Radio as Educational Media,* by J. A. Lauwerys (reviewed last month in this department) should be addressed to H. B. van Wesep, Chief Information Service, Rockefeller Foundation, 49 W. 49th St., New York City.

Selected Films for American History and Problems—William H. Hartley, Bureau of Publications, Teachers College, Columbia University, N. Y. 1940 $2.25

This book should be valuable to teachers of the social studies in elementary and secondary schools. It has much to offer in the field of science, English, human relations and other aspects of the modern curriculum. There are two sections to the book. The first is applicable to the curriculum in general, and the social studies curriculum in particular. For instance, the description of criteria for the evaluation of films would be of interest to all teachers facing "the irritation" as the author puts it, "of searching for classroom films suited to specific teaching situations." Then follows a catalog of evaluated 16mm films classified under ten sub-headings commonly treated in American history or modern problems classes. The brief comments following each title include some suggestions for use.

Dr. Hartley's book is practical, sound and most timely. It should be in every school where there is a motion picture projector.

Children in the Cinema—Richard Ford—George Allen and Unwin, London (American distribution through William Salloch Books, 344 East 17th St., N. Y. C.) 1939. $2.00. 232 p.

This volume is directed at British readers, especially local theatre managers. It can scarcely appeal to American readers because it dismisses most efforts in this country as not applicable to British children, or as Hollywood-studded propaganda. The author has apparently found a growing interest among theatre managers in his plan of initiating Saturday morning matinees for children. The purpose of his book is to show why such a movement would be profitable in the long run, with some uplifting social work thrown in. The movie manager can have the satisfaction of a bunch of noisy, enthusiastic children each Saturday morning to fill in a possible lull in the life of said manager.

Mr. Ford has brought together statements from various British film writers that bear out pretty well the findings of the Payne Fund studies on frequency of attendance, effect on emotions, film likes and dislikes, effect on delinquency and so on. He considers the lengthy American studies, however, of small import for British children and condemns the motion picture appreciation movement in schools as paid for with Hollywood gold. (For the latter accusation William Lewin demanded and received apology from the originator of the charge, the late Ernest Dyer.)

The local theatre managers that have provided most of the data for the book appear to be an amazing group of people. If the statements credited to them are true, they show more insight and judgment about child psychology than do many people who go to college to get special training. In fact, they appear to be far ahead of school teachers in their treatment of children. They personally greet the children each week, bid them goodbye and chat with them freely; they initiate Mickey Mouse Clubs with badges, membership cards and provide for child leadership through their own committees; they send birthday greetings; exchange letters with sick children; hold charity affairs in which the movie audience gets a reward for the largest potatoes, the longest string of safety pins, and so on. Apparently the children of underprivileged homes are most enthusiastic about these movie clubs and the plan described by Mr. Ford no doubt lends some glamour to otherwise drab lives.

Enthusiasm over this "success" of the children's matinee movement is apparently not shared by local education authorities, except in rare cases. Managers report that where the idea originates with the school, there is full support and cooperation, but should it be the local theatre that is urging children's movie performances, the educators resist.

Unfortunately, Mr. Ford is perfectly satisfied with the trends revealed by the answers to his questionnaire. He believes, for example, that because the children cheer at naval manoeuvers shown in the newsreels that such scenes are desirable; that war scenes and disasters are disliked and undesirable (too true); that dictators, fashion parades and society weddings were booed and therefore undesirable; that royalty, sport, military and naval scenes and "human features" are excellent for children because they cheer at them. Mr. Ford would show serial films and westerns because they are filled with action, which is what children want. He finds children indifferent to "educationals" and nature subjects. Yet a children's club committee apparently refutes this according to one manager. The committee declared that there were far too many cowboy films; too much first feature and serial stuff. "Could not we be different and give a better sort of show?" Asked what was meant by a better sort of show, "Well, interest films such as travel and people doing things. A sort of programme that teaches you something." Agreement from three-quarters of those present!

In other words, Mr. Ford proposes a way of counteracting certain British taboos about admission and censorship and capitalizing on the large child audience that goes to the movies more often than adults. Definitely not a plan to be considered for American children. We'd rather advocate better (not bigger) productions for everyone, children and grown-ups alike. If they're no good to begin with, it's better to send the kids to the park than to make them join a Mickey Mouse Club.

(*Concluded on page* 358)

YUGOSLAVIA . . . BULGARIA . . . THE NEAR EAST . . . In 1939-1940*

Famous world explorer-adventurer, Lawrence Copley Thaw, directed professional cameramen in producing these films on special assignment for Eastman Kodak Company.

YUGOSLAVIA—The simple peasant life on a small Yugoslavian farm; the growing of vegetables and flowers for commercial seed, and threshing of the seeds; hog raising; rug weaving; use of modern machinery on larger farms; an elementary school; Belgrade, the capital, including waterfront scenes, the old fort, the modern city with its market place, street scenes, railway depot, and public buildings. Immediate delivery. 1 reel—$24.

BULGARIA—Urban and rural life in Bulgaria. Characteristic street scenes, public buildings, and market place in Sofia, the capital city. The primitive nature of Bulgarian agriculture. Household handicrafts, shoeing an ox, harvesting crops. The manufacture of cheese from sheep's milk in a typical cheese factory. An agricultural school in session. Immediate delivery. 1 reel—$24.

GLIMPSES OF THE NEAR EAST—Impressions of the countries along the ancient trade routes between Europe and Asia. Primitive farming scenes, oriental bazaars, native handicrafts such as metal work, pottery, wood carving, rug weaving. A mullah school. Modern transportation. The contrast between East and West in the larger cities—modern buildings; department stores showing western-made goods; motion-picture houses; modern schools and a university. Immediate delivery. 1 reel—$24.

* Natural boundaries are relatively unaffected by the lapse of time. These films are based upon natural regions and racial groups rather than political boundaries.

Write Eastman Kodak Company, Teaching Films Division, Rochester, N. Y.

Eastman Classroom Films

NEW FILMS OF THE MONTH

As They Look to A Teacher Committee

Conducted by DON WHITE
In Charge of Audio-Visual Extension Service
Division of General Extension,
University System of Georgia, Atlanta

SOME time ago this writer mentioned to Mr. Nelson Greene of this magazine that there existed a real need for more prompt critical reviews of the new films released month by month. Mr. Greene agreed that such reviews, if authentic, might help to decrease the costly time lag between the actual release of the films and the appearance of their descriptions in the various catalogs. It was felt that by thus speeding up dissemination of information about good new films, the EDUCATIONAL SCREEN might perform a service to producers and prospective film users alike.

The present new Department represents a first effort to render such a service. In order to insure the dependability and accuracy of the information given, a permanent reviewing committee of experienced teachers has been selected, and the judgments expressed in the forthcoming film reviews may therefore be considered the composite opinion of the Committee, rather than the opinion of a single critic. In these pages each month a number of new films will be listed, with information as to producers, prices, running time, and so forth; and with sequence-by-sequence descriptions of the film content. Outstanding films reviewed will be given extended treatment, while those not considered by the Committee to be outstanding will be given less detailed treatment.

Only those films actually screened can be included, and we therefore suggest that producers of educational films send a print of each new production, immediately upon release, to Don White, 223 Walton Street, N. W., Atlanta, Georgia. At present, it is planned that the Committee will meet for screenings on the first and third Fridays of each month, at which time it will view all films sent for screening. Producers need not make preliminary arrangements before sending their new prints—a note accompanying each film shipment, to indicate that films are being sent for the Committee's screening, is all that is needed. All films received will be held until the first following meeting of the Committee and will then be returned very promptly. The special attention of producers is called to the fact that, *since neither the Committee nor the magazine derives revenue from this new service*, all transportation charges must be assumed by the producers.

The Work of the Kidneys (Erpi) 11 minutes, 16mm sound, sale price $50.00. Teacher's Guide furnished.

Several cinematic devices are used to present a detailed exposition of the kidneys and their functions. First, an analogy is drawn between machines which use selective devices and the selective processes by which wastes are eliminated in the kidneys. An animated diagram is next used to give an enlarged view of the kidneys, and to reveal the processes of transfer and filtration. Laboratory experiments show the properties of the semi-permeable membranes which function in the kidneys to allow wastes to pass but restrict passage of food materials. Content analysis charts compare glomerular fluid to urine. Next, anesthetized animals are used to study the factors affecting rate of urine formation, including blood sugar content and external temperature. As the film ends the narrator tells us that the function of the kidneys is comparable to that of a gyroscope in that they maintain a balance between the blood and body tissue.

COMMITTEE OPINION—This is an unusually well-organized presentation of the function of the kidneys. Several different cinematic techniques are used to advantage, and the film is technically excellent in all respects. Suitable for classroom use from the junior high level through college.

The Passenger Train (Erpi) 11 minutes, 16mm sound, sale price $50.00, Teacher's Guide furnished.

A complete portrayal, designed for use at the primary and elementary levels, of a modern streamlined passenger train. Opening scenes picture a great railroad station with its spacious waiting rooms. Then the camera goes through the gates to the tracks, where the train is waiting. The engineer is introduced by name, and the powerful Diesel-electric locomotive is briefly explained. The baggage and mail cars are visited. Then the conductor is introduced, and at his signal the train pulls slowly out through the railroad yards. The engineer's observance of the signal lights and signal boards is noted, as are the functions of the switches and their control towers. As the train begins to pick up speed on leaving the yards, the camera goes inside the coaches to show the passenger cars, the observation car, and, at mealtime, the dining car with its tiny kitchen and great variety of foods. The engineer at his controls is visited again. Darkness comes, and at bedtime the Pullman porter prepares the berths. The film closes with views of the engineer as he drives the train speedily and safely through the night.

COMMITTEE OPINION—This is an excellent film for giving primary and elementary grade pupils an experience equivalent to a trip by train. It includes some of the technical phases of railroading, and it emphasizes the responsibility of the train crew for the safety of the passengers. Best suited for use in social studies classes in primary and elementary grades, but it may also be found valuable in higher grades. Photography and sound are good.

How We Hear (Knowledge Builders) 11 minutes, 16mm sound, sale price $40.00.

Photography, animation and sound effects combine in this film to outline the structure and function of the human ear. Sound waves are briefly explained through a pebble-in-water analogy. Animation reveals the tympanic membrane and the ossicles or ear bones, with the functions of both. Next the Eustachean tube is diagrammed and its function of pressure equalization explained. A complete ear diagram explains the major parts of the ear. The inner ear is shown in detail, and the function of the cochlea with its spiral membrane and accompanying nerves is explained by further animation. The film closes with the thought that the ear is a delicate and complicated mechanical device which translates air vibrations into nerve impulses.

COMMITTEE OPINION—This is a good presentation of the ear structure and the working of its mechanism. Photography and sound are good, and organization of the film is fair. Suitable for use from the junior high through the college levels.

Elephants (Erpi) 11 minutes, 16m sound, sale price $50.00, Teacher's Guide furnished.

This film uses the natural setting of an animal training farm to present for elementary and primary pupils an interesting study of elephants. As the film opens, Mumbo, a trained elephant, is eating her breakfast of hay. The camera examines her, showing her great ears, her small, weak eyes, her trunk, feet and tail. Her great strength is illustrated when she easily pushes a truck out of a ditch. Then she goes off alone, down to the pond for a bath. In the water, she drinks and then wallows until the trainer orders her to come out. Later, she scratches her back on a tree and takes a dust bath. Then the trainer's son puts her through her repertoire of tricks for the benefit of his baby sister. Mumbo dances, sits up, rides the boy on her back, and even stands on her head. A few days later, a circus owner comes to take Mumbo away, leaving two baby elephants to be trained. A part of the process of training them for circus acts is depicted, and the film closes as one of them goes through a comic routine.

COMMITTEE OPINION—This in an excellent film for showing the appearance and habits of an unusual animal, and for showing the processes by which elephants are trained to become circus performers. It is aimed at the primary and elementary grade levels. Photography and sound are good.

Handicrafts Teaching Films (Garrison). Series of 6 fifteen-minute silent 16mm films as described below. Sale price, $30 each. Handicraft Manuals available. (Announced in September, 1940 EDUCATIONAL SCREEN.)

No. 1. **Elementary Manual Training.** A young pupil makes a decorative gift box from wood. All steps in construction are shown, with the correct techniques of using various woodworking tools.

No. 2. **Marionettes—Construction and Manipulation.** A puppeteer makes a simple clown marionette and then shows the method by which the marionette is manipulated.

No. 3. **Elementary Bookbinding.** A girl student makes a finger painting for a decorative book cover, and under the supervision of an instructor she makes up and binds the book.

No. 4. **Loom Weaving.** A girl student threads a small loom and, following a weaving draft, goes through the entire process of weaving a pattern.

No. 5. **Decorative Metalwork.** A craftsman makes an etched metal bracelet.

No. 6. **Leather Work.** A young girl student makes a coin and key purse from leather.

COMMITTEE OPINION—This series of silent films presents sufficiently detailed and simplified explanations of the techniques of the various crafts depicted. Used individually, the films should be of considerable value in developing interest in the handicraft arts depicted, and in furnishing directions for the pupils' work which, when supplemented by additional supervision and instruction by the teacher, should be of definite assistance in teaching the techniques involved. Two or more showings of each film probably will be found desirable. Suitable for use from elementary through high school levels.

The Silk Screen Process (Garrison) 15 minutes, 16mm silent, sale price $30.00, write producer for rental price.

A detailed explanation of the "tusche" method of reproducing drawings and paintings through the silk screen process. Harry Gottlieb, Guggenheim Fellow and a leading American silk screen artist, is shown at work reproducing a multiple-color painting through the use of the silk screen.

Safety in the Home (Erpi) 11 minutes, 16mm sound, sale price $50.00, Teacher's Guide furnished.

Designed to awaken interest in the need for safe homes. First the film tells of the frequency of home accidents and of the number of persons thus injured each year. Then one family's campaign to eliminate accidents in their home is shown in detail. Many safety devices, including those for the garage, workshop, stairs, playroom, bedroom, and kitchen are illustrated. The film's message is thus presented in a positive manner showing how accidents may be anticipated and prevented through careful safety arrangements.

Producers named above:

Erpi Classroom Films, 35-11 35th Ave., Long Island City, N. Y.
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ONE of the most significant developments in school film production during the past year has been the Traffic Safety Film Project, sponsored by the Bureau of Educational Research at Ohio State University, and directed by Dr. Edgar Dale.

The project produced thirteen safety films, which were planned cooperatively by more than twenty people. During the project special bulletins informed cooperators regarding the progress of the work. After the shooting was completed, an editing clinic examined the results.

Films produced were as follows[1]:

1. *Life's Too Short* (reported in September 1940, EDUCATIONAL SCREEN—Produced by the Oakvale, West Virginia, Schools.

Theme: Problems of Rural Bus-Riding Students.

The film shows the hazards to rural students transported in school buses and the manner in which Oakvale students went about solving their safety problems. Solutions are suggested. Color film. 400 feet. Director of project: Godfrey Elliott.

2. *Safe Cycling*—Produced by the Upper Arlington, Ohio, High School.

Theme: Bicycle Safety.

The film shows how an eighth-grade class became concerned about dangerous bicycle riding, their investigation into the causes of bicycle accidents, the manner in which they went about producing a film to show safe riding procedures, and finally the film they made. Monochrome and color film. 500 feet. Director of Project: Arthur McCullough.

3. *Between the Lines*—Produced by the Montpelier, Ohio, Elementary School.

Theme: Safety in Crossing the Street.

A serious problem in this school was the tendency of students to cross a busy street in the middle of the block when leaving school. The film shows the manner in which a class became interested in safety problems involved in crossing the street, and how they went about getting the city to paint pedestrian lanes at the crossing. Monochrome film. 400 feet. Director of project: William S. Wagner.

4. *Patrol Protection* (reported briefly in September, 1940 EDUCATIONAL SCREEN—Produced by the Fourth Street Elementary School, Columbus, Ohio.

Theme: Safety in Cross the Street.

The film follows the story of a youngster who is injured when he disobeys the Safety Patrol, and shows how he becomes interested in crossing streets more safely. He finally becomes a Patrol member. Monochome film. 300 feet. Director of project: Charles A. Vance.

5. *Jack Finds a Way*—Produced by the Dover, Ohio, High School.

Theme: Bicycle Safety.

The film shows the dangerous bicycle riding of Jack and his friends, the consequences, and the manner in which Jack brings about safer riding in his school. Monochrome film. 400 feet. Director of project: Clyde K. Miller.

6. *A Knight Falls*—Produced by the Galion, Ohio, High School.

Theme: Safe Practices in Driving a Car.

The film tells the story of a high school boy who is unusually courteous to his girl friends, but who forgets all rules of courtesy when he gets behind the wheel of a car. We are shown the causes of his change of heart and his subsequent improved driving. Monochrome film. 400 feet. Director of project: Richard Horn.

[1] Notations are quoted from *News Bulletin* No. 7 of the *Traffic Safety Film Project*, Bureau of Educational Research, Ohio State University, Columbus, Ohio.

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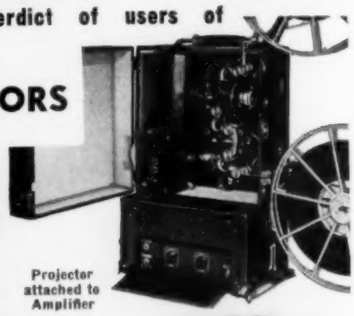
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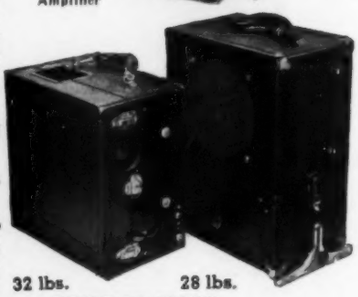
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7. *Carelessness on Trial*—Produced by the Dayton, Ohio, Schools.

Theme: Bicycle Court.

The film deals with the workings of the Bicycle Court operated by the Police Department. We see typical boys and girls brought into court for hazardous bicycle riding, the circumstances surrounding their violations, the handling of the cases by the Court, the follow-up work, and the results. Speech is recorded throughout the entire courtroom scene, with the voice of a commentator on the remaining film. Monochrome film. Sound. 800 feet. Directors of project: N. B. Wine, Ross Stooksberry, George Tate and Sergeant Paul Price.

8. *Sing a Song of Safety*—Produced by the Bexley, Ohio, Elementary School.

Theme: Safety in Crossing the Street.

This film, designed for use with lower elementary pupils, tells how Mother Goose becomes worried about the carelessness of her family in crossing streets. Jack Be Nimble, Little Boy Blue and the rest show how children can be safe. Nursery rhyme "traffic jingles" are used as titles. Color film. 500 feet. Director of the project: Antoinette Lowry.

9. *Safety Town*—Produced by the Roosevelt School, Parkersburg, West Virginia.

Theme: Problems of Rural Students.

Students coming to school are inclined to walk on the wrong side of the road and dash carelessly across the street. The film shows how a group of students marks out a Safety Town for training purposes and the results in safer habits. Monochrome film. 400 feet. Director of project: Gordon P. Corbitt.

10. *A Tike on a Bike*—A filmette produced by the Bureau of Educational Research.

Theme: Safe Tricycle Riding.

Youngsters who ride carelessly across driveways, streets, and alleys are shown the safer way by an older child. Designed for pre-school children. Color film. 150 feet.

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Divinities that shape our rough-hewn ends may be malevolent

Table of contents and circular of contents from some of the world's great thinkers on request.

PORTER SARGENT
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11. *The Safety Sleuth*—A filmette produced by the Bureau of Educational Research.

Theme: Safe Bicycle Riding.

Sally Smart, amateur sleuth, sets out to find out the dangerous ways in which Donald Dumb rides his bicycle. Color film. 200 feet.

12. *Can You Stop in Time?*—A filmette produced by the Bureau of Educational Research.

Theme: Stopping Distances of a Car.

A high school boy sees a near-accident and tells his father about their class discussion of stopping distances. Models are used to show the number of cars the driver would pass in stopping at different speeds. Monochrome film. 150 feet.

13. *Learning About Turning*—A filmette produced by the Bureau of Educational Research.

Theme: Safe Ways of Turning a Car Around

A driver attempts to turn around by backing from a driveway. He finds a safe method. We see the same procedure applied on a country road. Color film. 150 feet.

Other School-produced Subjects

Massachusetts

According to F. Earl Williams, principal of Gardner High School, his film, *Gardner High School in Action*, (1600 feet) ". . includes everything from a 'shot' of the school committee in session to the janitors doing their work about the building."

Pedal Your Way to Pleasant Places, a bicycle safety film, (400 feet) has been produced by the Lynn Public schools. K. Louise Nangle, visual aids supervisor, was the producer.

New Jersey

Five films are listed by E. Winifred Crawford, Director of Visual Education at Montclair: *Spring*, a film (400 feet), showing a pageant interpretation of an original student poem; *Junior High School Activities* (400); 3. *Copper*, picturing the development of a seventh grade unit on copper (450); *Peter Plans Podunk*, telling the story of a college graduate who helps his town by solving a difficult problem (700); and *Physical Activities in the Juior High School* (400).

A film showing the technique of using the card catalogue and the filing and distribution system of the Central Commercial and Technical High School Library, Newark, is noted by John A. Deady, advisor. (400 feet).

New Hampshire

A public relations film showing the various phases of the organization of the Nashua Junior High School, has been made by the Nashua Optical Company under the direction of a committee of teachers. Murray J. Wright is the school principal. (1200 feet).

New York

Public School No. 99, New York City, has made two color fims (400 feet each). "One, *Colorful New York*, is a record of a series of school excursions about the city. The second is an account of the succession of garden flowers through the spring, summer, and au-

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tumn of a single year," reports Morris Korovin, director of the productions.

Ohio

A 350-foot color film, *Studies in Safety*, teaches the students of Cuyahoga Falls High School to be careful in street traffic and in school. To create good posture attitudes in the school, students helped Mr. Roy Wenger produce a film, *Postulates of Posture* (350 feet). Other films reported by Mr. Wenger are: *Hi-Lites of Falls Hi*, (newsreel—1400 feet) and *The Cuyahoga Falls Exposition*, a 350-foot reel about a local anniversary exposition.

Pennsylvania

A color film about table etiquette (50 feet, 8 mm.), taken in a formal garden, is owned by Miss Helen R. Devendorf, a teacher in the Kingston High School.

Washington

The character building activities of the Seattle Public Schools are emphasized by an 800-foot film entitled *Successful Living*. Eleanor J. Danner was the producer.

Film Conference

A Conference on educational film production will be held at the Ohio State University, Columbus, Ohio, on Tuesday and Wednesday, November 19 and 20. Those attending this conference will have an opportunity to see many of the excellent films which have been produced by schools in such fields as safety, biology, fine arts, public relations, dentistry, and other areas. Write the *News Letter*, Bureau of Educational Research, Ohio State University, for a program.

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Territorial Possessions of the United States	2 reels
Sea of Strife (Cavalcade of the Mediterranean)	2 reels
Abraham Lincoln (Walter Huston portrayal)	10 reels
Lincoln	1 reel

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News and

Southern Conference on Audio-Visual Education

For the fourth consecutive year, the Southern Conference on Audio-Visual Education will hold its regular annual meeting at the Biltmore Hotel, Atlanta, Thursday, Friday, and Saturday, November 14-16. The meetings of the Southern Conference always have attracted large numbers of county and city superintendents, principals, and teachers, from more than a dozen states in this part of the country, actual registration indicating attendance of from 800 to 1,000.

In preparing the program for the approaching annual meeting of the Southern Conference, it is planned to give one entire day to departmental studies, discussions, and clinics on various topics in the field of audio-visual education. Because of the popularity of this part of the Conference program last year it is anticipated that this feature will insure the participation of large numbers who are particularly interested in one or more special subjects. A number of outstanding and successful leaders and workers in audio-visual education have accepted invitations to address the conference and to participate in the discussions and clinics, among them W. Gayle Starnes, Director of Audio-Visual Education, University of Kentucky; Leonard Power, Co-Ordinator of Research, Federal Radio Education Committee, United States Office of Education; Roger Albright, Motion Picture Producers and Distributors of America; and R. Boyd Gunning, Assistant Director, Extension Division, University of Oklahoma.

Activity at Indiana

The "Summer Session Issue" of *The Indiana Daily Student*, published by Indiana University, carries a feature article on the functions of the Visual Aids Bureau, by L. C. Larson, who came to Indiana from the University of Minnesota in June, 1940. His experience in high school teaching and administration, combined with his most recent position as evaluator for the Motion Picture Project of the American Council on Education at Minnesota, fit him for wide usefulness in his dual capacity as consultant in visual education and instructor in audio-visual teaching techniques for the School of Education at Indiana.

More than 18,000 reels of films were shown last year to 369 groups in Indiana. In addition to state-wide distribution of educational films, the Bureau co-operates with university instructors in arranging for the use of educational films in their classes and in correlating audio-visual aids with courses of study. Supplementing the motion picture library are lantern slide sets, object material units, posters, reproductions of famous paintings, native costume dolls, flags of all nations, and educational recordings.

The Bureau of Visual Instruction also maintains a photographic laboratory for the production of still and motion pictures, lantern slides, microfilm, and photomicrographs. Five motion picture subjects, produced by the laboratory, are being widely distributed from their own library. One series on the techniques of

Notes

watercolor painting have gained national recognition as authoritative and useful teaching aids. Another teaching film was made to be used in Home Economics classes, showing the history of women's costumes from 1810 to the present day. A film visualizing the growth of Indiana University, revised regularly to keep it up-to-date, is shown regularly to school and civic groups, and alumni clubs throughout the country.

Sound Slide Films on Safety

Three new sound slide films dealing with driver education and traffic safety, school shop safety, and the safe use of electrical equipment in the home can be secured for classroom and assembly use from the Center for Safety Education at New York University, it has been announced by Dr. Herbert J. Stack, director of the Center.

Produced by the Center for Safety Education in co-operation with the University's Radio Workshop, the sound slide films have been designed to provide effective instruction in safety attitudes and practices in a graphic way that will interest teachers and other adults as well as school children. Titles of the productions are "Living in the Motor Age," "Shopping for Safety," and "Safe Currents."

Each unit consists of one continuous 35 mm. film strip and one 16" disc, recorded on both sides, which can be operated on any standard machine at 33-1/3 RPM. The running time for each side is fifteen minutes. Orders and inquiries should be addressed to the Center for Safety Education, New York University, 20 Washington Square North, New York City.

Modern Library Trends

Possibility of the destruction of libraries in European capitals emphasizes the desirability of having in this country originals or copies of every book in the world, says Donald Coney, University of Texas Librarian. By means of microfilm, copies of rare and famous works can be brought to this country, where there are no governmental restrictions of learning or scholarship. Microfilm came too late, however, to preserve some of the greatest books in German libraries.

In addition to books, pamphlets, newspapers and public documents, Mr. Coney adds as "musts" for the library of tomorrow: Manuscripts, photostats, photographs, microfilm, maps, charts, diagrams, pictures, music, both written and recorded; motion pictures, slides, government papers, especially in the municipal field; sound pictures and Braille books for the blind.

The physics department of the University is making use of moving pictures to show studies of the atom and to illustrate the theory of relativity, and all the sciences can easily find good use for moving picture film in teaching. Moving pictures of road building projects are used for illustrations in an engineering course.

A microfilm laboratory, in the University of Texas Library, will be developed, Mr. Coney said, so that copies of books and manuscripts will be available to

"A Planter of Colonial Virginia"
...an Instructional Sound Film useful in many courses

What it does: **Recaptures representative phases of life in Colonial Virginia. Portrays atmosphere and functions of a tobacco plantation; significance of Williamsburg as a political and social center; roles of slave, indentured servant and artisan; manufacture, transportation, political and economic factors; practices in medicine and penology; costumes, architecture, customs and music of the period.**

Scope of use: **From the 4th grade level upward. (1) In Elementary Social Studies and History; (2) In Art and Home Economics; (3) In Sociology and Economics; (4) In Americanization and General Adult Education.**

For full details on the comprehensive library of sound films now available to your school, send the coupon today.

Instructional Sound Films for use in:

PRIMARY GRADES	23 films	PHYSICAL SCIENCES (Cont.)	
HUMAN GEOGRAPHY and SOCIAL SCIENCE	25 films	Physics	10 films
BIOLOGICAL SCIENCES		Chemistry	6 films
Plant Life	9 films	MUSIC SERIES	5 films
Animal Life	15 films	ARTS AND CRAFTS	6 films
Human Biology	12 films	ATHLETIC SERIES	4 films
PHYSICAL SCIENCES		CHILD PSYCHOLOGY	13 films
Astronomy	4 films	VOCATIONAL GUIDANCE	2 films
Geology	9 films	TEACHER TRAINING	6 films

Erpi Classroom Films Inc.

ERPI CLASSROOM FILMS INC. ES 10-40
35-11 Thirty-fifth Avenue, Long Island City, N. Y.

Gentlemen: Please send me descriptive material on your films including the Integration Chart which shows graphically the extent to which each film correlates with different courses.

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Position _____

Address _____

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Specially prepared for classroom use with study guides.
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FLAMEPROOF SPRING ROLLER SOUND-SCREENS 7½' x 9', with collapsible frame, black velour drapes, in dustproof trunk, Brand New material $29.95
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colleges and scholars in other parts of this region. Stores of microfilm will be built up for use in the University of Texas Library, and a small laboratory will be installed for developing film. A high-speed camera for picturing books and manuscripts will be purchased.

Cooperative Film Libraries

In order that the State Teachers College, Indiana, Pennsylvania, might render additional service to the schools of its service area, a library of Erpi instructional, 16mm sound films has been established, under the supervision of Mr. Wilber Emmert, Visual Education instructor at the college.

This is a cooperative undertaking in which thirty or more schools make up the membership of the organization. Each member school will then have the use of two films each week for the thirty weeks of the school term. The films are administered by the college, being sent out each Saturday to the member schools, and received from the schools on Friday for examination and re-distribution for the next week's use. Schools wishing to become members of the Indiana Film Library should contact Mr. Wilber Emmert and make arrangements for the enrollment and use of the films.

* * *

The Idaho Education Association's Department of Superintendents and Principals of the Third District and the Boise Junior College have inaugurated a mutually owned and operated instructional film library at the college.

More Cavalcade of America Recordings Ready

Eight additional subjects in the dozen "Cavalcade of America" broadcast recordings for classroom use have been selected by the Association of School Film Libraries and E. I. du Pont de Nemours & Company, Inc., sponsors of the historical radio series. From both a dramatic and educational angle, the selections include some of the outstanding 1940 broadcasts and the most famous actors of this generation, such as, Claude Rains, Walter Huston, Helen Hayes. The eight dramas added are: *Robert E. Lee, Benedict Arnold, Sam Houston, Thomas Paine, Jane Adams of Hull House, Nancy Hanks, Susan B. Anthony, Walter Reed.*

Of particular interest in the four programs previously offered is the prize-winning *Abraham Lincoln* broadcast—the first and only commercial program to win a first award from the Institute for Education by Radio. This is an original radio drama, written by playwright Robert E. Sherwood, with Raymond Massey playing President Lincoln.

The discs are sold by the Association of School Film Libraries, 9 Rockefeller Plaza, New York City, in two sizes: 16-inch (one program per record) and 12-inch records (one program in 3 records).

Correction

The New England Film Library Association, reported on by Mr. John A. Fox in the September issue of EDUCATIONAL SCREEN, has changed its name to New England Educational Film Association (NEEFA). Furthermore, Mr. O. S. Lutes of the University of Maine has been added to the Board of Directors.

35 mm. FILM SLIDES
General Science, 11 rolls, $20.00
Principles of Physics, 7 rolls, $12.00
Principles of Chemistry, 8 rolls, $14.00
Fundamentals of Biology, 6 rolls, $13.50
Order on approval or send for free folder and sample.
VISUAL SCIENCES, Suffern, New York

Religious Sound Films
GLORY OF FAITH (The Little Flower)
DON BOSCO (The Life Story)
MIRACLE OF FAITH (Lourdes)
AMBASSADORS OF CHRIST
AVE MARIA
16 mm. and 35 mm. Sound and Silent Prints for Sale and Lease
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Ten Commandments for Sound-Film Users

W. H. HARTLEY
New Jersey State Teachers College, Paterson

1. Thou shalt not make of the motion picture machine a god of cogs and wheels, with soul of celluloid, to be bowed down to and used to the exclusion of other worthy teaching devices.
2. Thou shalt not use sound motion pictures when sound and motion are not essential to be taught.
3. Sit not thy pupils down to a mess of visual hash totally unrelated to thy course of study, calling it visual instruction, thus profaning a good name and dragging educational ideals through the dust.
4. Thou shalt not preseent to that mixture of innocent babes and potential and actual devils, known as thy class, motion pictures which thou has not carefully previewed and the use of which thou hast not carefully planned.
5. Leave not the film to tell its own story unaided by thee and thy maps, slides, still pictures and other aids. Prepare thou thy children for each showing and follow up with live, enthusiastic activities.
6. Be not taken in by honeyed words, stirring music, flag waving, and other highly emotionalized aspects of the propaganda films which knock daily at thy classroom door. View all such material with the eye of the skeptic and teach thy children to do likewise. Ask always—"Is this material worthy of time and place in a public, tax-supported school?"
7. Blast not thy neighbor's eardrums nor cause his walls to vibrate from the loud and raucous noises emanating from an improperly tuned sound projector.
8. Thou shalt never, never attempt to run a sound film on a silent machine. The renting company will not hold thee guiltless for the ruination of film.
9. Covet not thy neighbor's time for the use of the projector, but avoid confusion by ordering thy films well in advance and posting thy schedule with the powers-that-be in the central office.
10. Fear not the sound projector, but make it serve thee. Experiment with it, trying new and better ways of teaching; at all times being guided by sound, common sense.

World-Famed Artists
Make Music Films For Schools

A triumph for audio-visual education is this series of 16 mm. sound programs, expressly produced for school use, under the direction of Rudolph Polk, Vice-President of the Columbia Broadcasting Artists Bureau with cooperation by Dr. John Erskine. Each program contains 3 One Reel subjects.

The first group to be released features:

JOSE ITURBI
Pianist, Playing
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by Albeniz
Fantasie Impromptu
by Chopin

COOLIDGE STRING QUARTET
Playing
Andante from String Quartet in E Flat Major
by Carl Von Dittersdorf
Fugue from Quartet in C Major—Opus 59—No. 3
by Beethoven

MILDRED DILLING
Harpist, Playing
The Fountain by Albert Zabel
Fireflies by A. Hasselmans
The Forest Pool by Marcel Tournier

Other musicians featured in later releases are:

Albert Spalding
Emanuel Feuerman
Gregor Piatigorsky
Vronsky and Babin
Helen Jepson
Frank Chapman
Richard Bonelli
Gladys Swarthout
Frederick Jaegel
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Katherine Meisle
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ENTERTAINMENT 16MM SOUND ON FILM EDUCATIONAL

Send for catalog of 2000 Educational and Entertainment subjects — for rent or sale.

WALTER O. GUTLOHN, Inc.
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Current Film News

New Firm Enters Educational Field

Articles of incorporation were filed at Sacramento by Forum Films, Inc., with offices established at 8913 Sunset Boulevard, Los Angeles. The new company will devote its entire program, at least for the first year, to the production of a minimum of twenty-six one and two reel subjects and two features for exclusive exhibition in the grade schools, high schools, colleges, and universities of the country.

The pictures will show young people how to improve their ambitions, how to persevere, how to act intelligently. They will be designed to dramatize business attitudes, customs, practices, and contacts; to develop the imagination of pupils and to make instruction in business subjects more helpful and interesting. The company has acquired the rights to 165 playlets or stories written by Bruce Allyn Findlay, Supervisor of Visual Education of the Los Angeles Schools, and Esther Blair Findlay, incorporated in a book entitled "Keys and Cues" published by the Gregg Publishing Company. These playlets have been used for the past five years in the schools of this country as a vehicle for the teaching of business attitudes. Each subject will first be passed upon in continuity form by a board of educators to be named in each distribution center.

Forum Films will be made on 35mm film and distributed on 16mm as well as 35mm film and will be in color, processed exclusively by Cinecolor, Inc. The first subject will be entitled *Help Wanted*, to be followed by another entitled *Minutes or Pennies?* Prints will be sold outright to American schools through Forum Films' 31 branch offices located in key cities.

James S. Burkett, president of Forum Films, spent six years in preparation for production of the series, conferring with thousands of educators and visiting 122 school districts.

■ Academic Film Company, 1650 Broadway, New York City, announces the completion of the second production in their series of subjects on American History:

Our Monroe Doctrine—*2* reels, 16mm and 35mm sound. This picture portrays the incidents surrounding the issuance of the Doctrine by James Madison. Next two productions in preparation are *Bill of Rights* and *Declaration of Independence*. The pictures are being produced at the Hollywood Studios of Academic Film Company.

Study Guides are furnished with each film. The first one, on *Our Constitution*, prepared by Myron R. Goldin, Principal, Public School 176, New York, suggests many ways to teachers of enriching the classroom curriculum. It gives a historical background of the film, then outlines how it may be correlated with courses of study in Geography, Composition and English, Civics, Spelling and Vocabulary Building, Arts and Crafts, Research and Units of Activity, Music. The inclusion of the Constitution further enhances the value of this guide.

Our Constitution and *Our Monroe Doctrine* are also being distributed by Lewis Film Service, 105 E. First St., Wichita, Kansas.

■ Arrow Film Service, 1600 Broadway, New York City, a new film distributing organization, announce they are ready to serve schools with a selected group of over 700 educational and entertainment 16mm sound subjects.

In Group I are films on Science, History, Physical Science, Geography, Social Studies. Group II offers Features, Sports, Cartoons, Comedies, Musicals, Travel, Novelties. Since printing their catalogue they have added the following eight subjects: *Henry VIII, Rembrandt, Scarlet Pimpernel, The Ghost Goes West, Catherine the Great, Sanders of the River, Elephant Boy,* and *Things to Come.*

■ Post Pictures Corporation, 723 Seventh Avenue, New York City, have acquired exclusive 16mm rights to the feature picture on the life of Robert Burns, entitled:

Auld Lang Syne—7 reels, 16mm and 35mm sound—produced by James A. FitzPatrick. Made in England and the Scottish country immortalized by Burns, the film is an authentic dramatization of his life, and many of his poems are recited and sung throughout the action. The production has been recommended by the Motion Picture Committee of the Department of Secondary Teachers of the N.E.A. A Study Guide, prepared by Educational & Recreational Guides, Inc., accompanies the film.

The new, enlarged 1941 catalogue of Post Pictures is off the press and will be mailed upon request. It offers a diversified listing of educational and dramatic features, travelogues, comedies, featurettes, novelties and musicals. The descriptions given indicate the type and classification of each subject.

■ Films Incorporated, 330 West 42nd Street, New York City, has just added two more 16mm sound educational feature films to the School List, namely:

Sons of the Legion—a patriotic, juvenile melodrama about two boys whose father refuses to let them join the junior branch of the American Legion. Later, father is reinstated in the Legion proper and everything is made right for the boys. Features Billy Lee, Lynn Overman.

Tom Sawyer, Detective — filming of Mark Twain's novel of down-to-earth boydom, in the horse and buggy days. Tom and Huck Finn catch the diamond thieves and free Uncle Silas from a murder charge. Billy Cook and Donald O'Connor are featured.

Fundamentals of Basketball—a series of 8 Coaching 16mm sound films—is also offered by Films Incorporated. In their combined form they completely cover the fundamentals of the game and approved methods of play. Separately, system by system they cover individually the most popular methods in use. Seven outstanding coaches—Dave MacMillan, Dr. Forrest Allen, Clair Bee, Dr. H. C. Carlson, George Keogan, John Bunn, and Chuck Taylor—explain, in one reel each, the plays for which they are most famous and the country's best known players demonstrate each play. The eighth film is a five-reel subject presenting the entire backbone of the game.

■ Teaching Films Division of the Eastman Kodak Company, Rochester, New York, are releasing three new 16mm silent films—all one reel. Titles are:

Yugoslavia—the simple peasant life on a small Yugoslavian farm; the growing of vegetables and flowers for commercial seed, and threshing of the seeds; hog raising; rug weaving; use of modern machinery on larger farms; an elementary school; scenes in Belgrade, the capital.

Bulgaria — urban and rural life in Bulgaria. Characteristic street scenes, public buildings, and market place in Sofia, the capital city; primitive nature of Bulgarian agriculture; household handicrafts, harvesting crops; manufacture of cheese from sheep's milk; agricultural school in session.

Glimpses of the Near East—impressions of the countries along the ancient trade routes between Europe and Asia. Primitive farming scenes, oriental bazaars, native handicrafts; a mullah school; modern transportation; contrast between East and West in the larger cities.

■ Nu-Art Films, Inc., 145 West 45th Street, New York City, has the 16mm distribution rights on a number of timely travel films produced by Andre de la Varre, artist and photographer of note. Among them are:

Along the Life Line of the British Empire, a timely film for its depiction of places of especial interest to the world today, including the Suez Canal and Gibraltar.

Glimpses of the Heart of Paris, a portrayal of Paris at work and at play —a striking contrast to the conditions that exist in Paris at the present time.

■ Thomas B. McCrum, D.D.S., 4144 Charlotte Street, Kansas City, Missouri, has produced a new dental subject for public education and vocational guidance, called:

Dentistry a Career—*2* reels, 16mm sound. The film shows the progress of dentists from entrance to graduation, discussing the educational prerequisites for entrance to a dental college,

(*Continued on page* 356)

FACT or FICTION!

Whether you seek

EDUCATION or ENTERTAINMENT

you will find that

the VISUAL way is the BEST way!

INCREASE your knowledge of world affairs and home affairs; enjoy the thrills of your favorite sport in season and out of season; "See America" and travel to the four corners of the world; . . . or see Hollywood's greatest stars in their greatest pictures, just as they are shown on the screens of America's theatres!

Here are some of the outstanding dramatic, musical, and comedy successes of the year, pronounced by the leading motion picture critics as

"Pictures You Must Not Miss!"

"When the Daltons Rode"
A rip-roaring picture of America's most sensational bandit-family, starring Kay Francis and Randolph Scott.

"A Little Bit of Heaven"
Gloria Jean sings her way through a glorious, human story of "Just folks."

"The Boys from Syracuse"
A Broadway hit that sold out at $5.50 a seat, now faster and funnier with Allan Jones, Martha Raye and Joe Penner.

"Sandy Is a Lady"
The most publicised lady of the screen, "Baby" Sandy, in an hilarious comedy.

"If I Had My Way"
Bing Crosby joins voices with Gloria Jean in the year's most tuneful picture.

Deanna Durbin
First Lady of the Screen, in her three latest and greatest pictures, "First Love", "It's a Date" and the magnificent "Spring Parade".

Write Immediately to

Universal's Non-Theatrical Department for full information about these full length feature attractions as well as the most complete catalog of short-subject comedies, musicals, travelogues and animated cartoons ever assembled!

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★ ***STATIONARY SOUND DRUM***—Unequalled sound quality—no moving parts—No adjustment necessary for color or black and white.

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★ ***FLICKERLESS SHUTTER*** — unsurpassed clarity of pictures. Safety shutter for stills.

★ ***FILM REVERSE***—Pressing one lever reverses film for reviewing. No rethreading necessary.

★ ***EASY ACCESSIBILITY*** — to spotlessly clean all working parts. No special tools required.

★ ***MULTIPLE USE*** — For classroom, auditorium, dances, outdoor events — with interchangeable units that mean Greater Economy and Widest Utility.

In no other equipment regardless of price can all of these advance features be found. Write today for complete description of these and other features.

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Dept. D-1, Davenport, Iowa

and presenting a survey of the four year course of study, with shots in the lecture room, laboratory and clinic.

■ Walter O. Gutlohn, Inc., 35 West 45th Street, New York City, will distribute 16mm sound prints of the music series being produced in Hollywood by Artists Films, Inc. Four of the twenty-one single-reel subjects planned, are now completed, each containing a star, or noted group, of the music world. Among the artists who have signed contracts are: Richard Bonelli, Helen Jepson, Jose Iturbi, Gladys Swarthout, Frank Chapman, Mildred Dilling, Charles Kullman, Albert Spalding, and the Coolidge String Quartette.

Rudolph Polk, vice-president of the Columbia Broadcasting System's artists' bureau, is president of Artists Films; John Erskine is advisor and commentator for some of the reels.

■ Garrison Films Inc., 1600 Broadway, New York City, reports the inclusion of a group of new two-reel American Historical soundfilm shorts in their "Blue List of Educational Films." These films are dramatic reenactments of important historical developments in American history. Carefully documented teaching guides are available. The subjects are: *Our Constitution, The Monroe Doctrine, Louisiana Purchase, The Bill of Rights.* Six additional subjects, all produced by Academic Films, Inc., will be released later on during the course of the year.

New subjects added to Garrison's "Check List of Foreign Language Features" are: *La Marseillaise,* directed by Jean Renoir (French), *The Life of Guiseppi Verdi* (Italian), *The Miracle of Montevergine* (Italian), *En Saga* (Swedish), *Kameradschaft,* directed by G. W. Pabst (German). Copies of the "Blue List" and the "Check List" are available upon request, free of charge.

■ French Film Exchange, 545 Fifth Avenue, New York City, is offering the following five religious pictures, in 16mm and 35mm sound and silent versions, for sale or lease:

The Miracle of Faith—8 reels—a love story based on the Miracles of Lourdes. When the young heroine is seriously hurt in an automobile accident, her old servant takes her to Lourdes and she is made to walk again. French dialog with English titles.

The Glory of Faith—7 reels. Based on the story of "The Little Flower." The film tells how the faith of a young seamstress, Marie Therese, brings about the recovery of the child of her employer. The life of St. Therese is unfolded during the story. French production.

Don Bosco—8 reels—the biography of an Italian peasant boy who became a celebrated educator, a priest, and the founder of the Salesian Order. Forty-six years after his death in 1888, he was canonized in 1934 by Pope Pius XI. Italian dialect, English titles.

Ambassadors of Christ, or "March to the Altar"—4 reels—follows, step by step, the life of a seminarist to his consecration as a priest. English narration.

Ave Maria—1 and 2-reel versions—brings to the screen the magnificent cathedral Notre Dame de Chartres with its unusual architecture, beautiful sculptures and stained glass windows. Gounod's "Ave Maria" is sung by Jenny Tourel of the Opera Comique.

■ The College Film Center, 59 East Van Buren St., Chicago, has just published a new forty-eight page catalog entitled "Films in Education." This publication has several valuable features. It contains an article by Wesley Greene, Director of the College Film Center, on the technique of using films in the classroom. It contains a detailed statement of the six sources in the United States of the Commission on Human Relations films. The College Film Center handles the fifty-five Human Relations films in the following states: Ohio, Indiana, Illinois, Michigan, Wisconsin, Minnesota, Iowa, Missouri, Louisiana, Nebraska, North Dakota, South Dakota, Montana and Wyoming. In editing fifty-five subjects from forty-five Hollywood features, the Commission on Human Relations has chosen excerpts which are excellent for motivating discussion and student activity in the direction of solving many of the most crucial problems which young people have to solve for themselves in a democratic country. Complete information concerning these subjects and the new catalog will be sent upon request to the College Film Center.

■ Y. M. C. A. Motion Picture Bureau, 347 Madison Avenue, New York City, is circulating its new 96-page 1940-41 catalogue of "Selected Motion Pictures—16mm Sound and Silent." Over 1000 films, both free and rental, entertainment and instructional, are listed. The instructional group includes films from such sources as Erpi, Gutlohn, Bray, Teaching Film Custodians, Teaching Aids Exchange (films for commercial teachers), and Vocational Guidance Films, Inc. Featured especially in the extensive section on Free Sound Films, are the first two films—1 reel each—of a series on present-day Japanese life, namely:

This Is Japan—a portrait of Nippon comprising a rapid survey of natural and man-made beauty: the Imperial Palace, shrines, hot springs, tame deer, picturesque fishing villages, Mt. Fuji and cherry blossoms.

Precious Land—a story of the Japanese farmer and his fight to feed the nation. The cycle of rice culture is shown; scenes of the silk industry are also included.

■ The Bates Manufacturing Co., 30 Vesey St., New York City, is offering a new 30-minute talking movie, entitled:

It's the Little Things That Count, a dramatic contribution to sales education, available free of charge. It is the first picture of its kind on the retail office appliance industry.

■ The Northwestern Yeast Company, 1750 N. Ashland Avenue, Chicago, has released a new one reel 16mm sound film dealing with home baking of bread and rolls, free of charge except for transportation costs. Details of bread making, including selection of ingredients, preparation of dough, and the actual baking, are shown in entertaining story form.

The film is particularly suited for showing to high school and college domestic science classes, women's groups, home extension groups, and similar gatherings.

Three Castle Films Reviewed

(1 reel, 16 mm, Sound)

Mexico:

A peon on his plodding mule, desolate plains and far off mountains,—then the tortuous street of a town—and a swift panorama of village life and activity begins. The stone-trough laundry in the open square; the barber serving customers under a tree; woodcarvers, potters, ropemakers carding and twisting by hand, undisturbed by the ponderous street traffic lumbering by under the Mexican sun. But it is not all work. Pretty senoritas in fiesta costume; the rodeo, lassooing, throwing bull by the tail, and brief glimpses of the national bull fight. An old Indian net-fishing. Strange architectural mixture — the ancient Aztec Pyramid Temple with the plumed serpent carvings, dateless picture writings, the world's second largest Cathedral in Mexico City's Plaza, facades of little churches (every village is built around one) and the hit-or-miss lines of weather beaten houses flitting by too fast to get many details. Deep-cratered Popocatapetl, quaint boats crowded with merry makers on Xochimilco Gardens' lovely lagoons with towering trees, that look like paintings, for background. And again—a boy on a donkey against dim mountains.

Palestine:

A swift look over Palestine. Haifa's modern buildings show Jewish progress. Changeless Arab shepherds and their flocks along the Nazareth road. Amazing industrial growth of Tel Avid, its harbor, youth at agriculture, boy scouts, girl scouts. Fishing and net drying at Joppa. Plowing by camels, by oxen. Venerable little Bethlehem, its Church of the Nativity, its altar, the low entrance gate and the reason for it. Jerusalem with modern and ancient streets of seething traffic in humans, donkeys, cattle, uphill and down over rough stone pavings. And in the streets potters' wheels at work; close-ups of artesans, jewelers, weavers. And finally the holy places—the wailing wall with the devout at their strange prayers, the great Mosque of Omar, its mosaic arches, the fountains for bathing hands and feet before entering the holy precincts, and the Minaret and evening call to prayer as the picture fades.

Come Back to Ireland:

To the accompanying song, "Come Back to Erin" the camera sweeps over Irish landscape, peasants haying, and

rests briefly on a typical thatched cottage, its yard pleasantly cluttered with carts, children, donkeys and geese. A look at the all-important peat-cutting, spinning, milk delivery via the characteristic two-wheeled carts and unique donkey harness. The market place, prize livestock viewed appraisingly by weathered men, and women in their striking-patterned shawls. Then to the storied River Shannon—to Raleigh's house in a small town where the mayor grants a closeup—to great Dublin, its famous O'Connell Street, the University, the Monument, and beloved Abbey Theatre—to Killarney Castle, with acrobatic kissing of the Blarney Stone—the lovely road to Connemara by jaunting car—and last Killarney's Lakes and Falls. An ample feast for the eyes, but the camera has to compete with too many Irish songs too loudly sung behind the already adequate vocalogue.

N. L. G.

STATEMENT OF OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912

Of The Educational Screen, published monthly except July and August, at Pontiac, Ill., for October 1, 1940, State of Illinois, County of Cook, ss.

Before me, a notary public in and for the State and county aforesaid, personally appeared Nelson L. Greene, who, having been duly sworn according to law, deposes and says that he is the editor of The Educational Screen, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to-wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Nelson L. Greene, 64 E. Lake Street, Chicago, Ill; Editor, Nelson L. Greene, 64 E. Lake Street, Chicago, Ill.

2. That the owner is: The Educational Screen, Inc., 64 E. Lake Street, Chicago, Ill. Katherine Slaught, 6137 South Dorchester Ave., Chicago; Nelson L. Greene, 5836 Stony Island Ave., Chicago; Estate of Frederick J. Lane, 6450 Kenwood Ave., Chicago; Marguerite Orndorff, 1617 Central Ave., Indianapolis, Ind.; Frank Greene, Ocala, Fla.; Marie Craig, Bangor, Me.; Estate of J. J. Weber, Bay City, Texas.

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5. That the average number of copies of each issue of this publication sold and distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is ——. (This information is required from daily publications only.)

NELSON L. GREENE,
Publisher.

Sworn to and subscribed before me this 4th day of October, 1940.

(SEAL) HELEN NOONAN

(My commission expires October 22, 1940)

Among the Producers

New Biology Filmslides

Fundamentals of Biology is the latest in the minimum essentials series, produced by Visual Sciences, Suffern, New York. The first unit consists of four rolls containing 136 anatomical charts and descriptions of all typical animals from the protozoa through the arthropoda. The second unit of this series is in two rolls and deals with man and the other vertebrates.

For logical organization, for clarity of drawing, and for convenience of presentation, these filmslides are unique. Not only are entire animals pictured, but their skeletal, longitudinal and cross-sectional structures are shown in great detail. Costing less than seven cents per frame, these films may be projected for discussion in full chart size, and then may be dropped into a desk drawer for storage. The following summaries of some of the rolls will give an idea of the contents.

ANIMAL CELL STRUCTURE, ONE-CELLED ANIMALS AND SPONGES. Typical animal cells, stages in animal mitosis, reduction division of male and female sex cells, fertilization, common protozoans (ameba, euglena, paramecium, vorticella and others), diseases caused by protozoans and their prevention, functions of all living things, sponges (skeleton, cells, spicules) 35 frames

ECHINODERMATA AND MOLLUSCA. The familiar spiny skins, such as starfish, brittle star, sea urchin, sand dollar, sea cucumber and sea lily, with detailed drawings of skeletons and internal anatomy. A similar treatment of the common mollusks—snail, clam, oyster, squid, octopus and nautilus. 32 frames

ARTHROPODA. Detailed drawings of the animals usually studied in the jointed foot group—crayfish, millipede, honey bee, grasshopper, spider and horseshoe crab—together with many other sketches showing less common arthropods. The development of complex systems, such as respiratory, digestive, nervous. 33 frames.

MAN AND OTHER PRIMATES. Comparisons of hands and feet, posture, vision and brain sizes of various primates lead up to a series of drawings showing man's structure and the anatomy of his muscular, respiratory, circulatory, digestive, absorptive, excretory and sensory systems. 37 frames

Spencer Enlarges Plant Again

In order to provide facilities for the production of optical instruments and optical parts required by the National Defense Program, Spencer Lens Company, Buffalo, New York, has contracted for the construction of additional buildings at their Eggert Road site. The new buildings will be of the same general type of construction as the unit completed last year, and will involve the latest developments in heating, lighting, plant layout, and working conditions. Approximately 130,000 square feet of additional floor space will become available through this new construction. It is planned to have the new unit in operation not later than February 1, 1941.

The growing demand by educational institutions and industry for the regular products of the company, such as microscopes, microtomes, projectors and other optical instruments has taxed Spencer's production facilities in spite of their expansion last year, according to Mr. B. H. Witherspoon, president.

Bell & Howell Recorder

The new Filmosound Recorder and Record Player, just announced by Bell & Howell, Chicago, promises to be of real importance to those interested in school or home recording. The combination unit is complete in its case without amplifier, plugging directly into the Filmosound and making use of the amplifier in the sound projector. The depth of the cut made by the crystal cutting head is said to be readily adjustable to different types of record blanks and recording needles, and a convenient volume level indicator permits modulating the recording volume to the proper level.

To operate the Recorder, the microphone and the recorder are simply plugged into the Filmosound. The recording may be played back immediately, by throwing a switch on the recorder and by using the phonograph pick-up with which the unit is equipped. The unit may be used also in connection with any standard radio having two or more stages of audio amplification.

Filmack 16 mm Services

To schools and other non-theatrical exhibitors of 16 mm motion pictures, wishing to enhance the appeal and effectiveness of their film programs, the new 16 mm Division of Filmack Laboratories, 839 South Wabash Avenue, Chicago, Illinois, offers services of practical value in the form of trailers announcing future film attractions and other school events. It also provides titling services to schools making their own 16 mm films. Its complete laboratory service produces material in sound or silent, black and white, tinted or Kodachrome. The same professional quality of work is assured the 16 mm field that Filmack has long provided the 35 mm theatrical field. The company's 16 mm Division is under the management of Miss Florence E. Johnson, long identified with the field of photography and film production.

The Film Estimates

Being the Combined Judgments of a National Committee on Current Theatrical Films
(A) Discriminating Adults (Y) Youth (C) Children
Date Estimate was made is shown on each film.

Adventures of Chico (Nature film) (Producers) Extraordinary shots of bird and animal life, some thrilling, woven into simple, utterly charming story of little nature-loving Spanish boy exploring around his humble peasant home in Mexico. Largely a silent composite but boy does some engaging narrative in Spanish and English. Fine love-of-nature document.
(A) **Notable** (Y) **& (C) Excellent**

Argentine Nights (Ritz Brothers) (Universal) Loud, crude, senseless farce-riot of hectic action, crazy slapstick, maudlin dialog and much radio "acting." Daffy promoters take vaudeville troup to South America. Insane adventures with supposed bandits whose leader is the "hero." Incessant laughs for Ritz addicts.
(A) Hardly (Y) No value (C) No

Blondie Has Servant Trouble (Penny Singleton, Arthur Lake) (Columbia) Usual inane tone to "Blondie" series, mystery comedy. The Bumsteads, as favor to boss, occupy house which proves to be haunted. No originality to usual sliding panel episodes and overdone eerie incidents. Perhaps diverting to the undiscriminating.
(A) Inane (Y) Harmless but worthless (C) No

Brigham Young (Dean Jagger, Vincent Price, Tyrone Power, Linda Darnell) (Fox) Powerful historical picture of the great Mormon movement, ruthless persecutions at Nauvoo, their flight and great "trek" to Utah territory in 1847-48. Intimate picture of struggles, hardships and great faith, sometimes merely theatrical but often attaining epic proportions in action and backgrounds.
(A) & (Y) **Good** (C) Too mature

Charlie Chan's Murder Cruise (Toler, Marjorie Weaver) (Fox) Involved, but fairly entertaining murder mystery. Several killings accumulate in rapid succession among members of a "world cruise" before the imperturbable Chan apprehends the killer, with "Number Two" son alternately a help and a hindrance in his investigation.
(A) & (Y) Fair of kind (C) No

Comin' Round the Mountain (Bob Burns, Una Merkel) (Para) Another film clogged with radio mediocrity, absurd plot, banal dialog, and amateurish acting. Successful hillbilly scion returns to home town, puts his mountain folk on the air and becomes mayor. Feud-shooting and long, long whiskers are the comedy features!
(A) & (Y) Stupid (C) No value

Dance, Girl, Dance (Lucille Ball, Maureen O'Hara, Louis Hayward) (RKO) Clever, elaborate exploitation of gay life ethics—rich philanderer, promiscuities, night clubs, strip tease, burlesque, success by sex, drunken marriage, casual divorce, offhand annulments and back to status quo! Studied mockery of art and decency throughout with heroine, classic danseuse, the butt and stooge of the fun.
(A) Depends on taste (Y) Unwholesome (C) No

False Rapture (Otto Kruger, Mary Maguire) (British) Slow, stately, very continental study of devoted father and daughter. Once wealthy, he is now a perfect head-waiter (daughter unaware of it) in swanky, sophisticated Russian night club, where he finally saves daughter from elaborate seduction attempt. Faulty plot but notable acting.
(A) Good of kind (Y) No (C) No

Girl from God's Country (Morris, Wyatt, Bickford) (Republic) Doctor hiding past under alias (unsympathetic roughneck supposedly greatest U. S. brain surgeon) serves dirty, benighted Alaska heroically, but his crudity offends his pretty nurse and audience. Gov't Agent comes, wild dog-team chase, snowblindness, shake hands, all's well. Dreary stuff despite beautiful scenery.
(A) & (Y) Mediocre (C) No interest

Great Profile, The (John Barrymore) Barrymore's burlesque of his life carried to absurd lengths. As aging, waning actor, he attempts comeback in serious drama which fails until his drunken clowning and ad libbing turn it into farcical success. Rowdy, raucous, frequently extremely distasteful.
(A) Depends on taste (Y) Worthless (C) No

He Stayed for Breakfast (Young, Douglas) (Fox) Sophisticated, sexy bedroom farce. Communist hero fleeing police for attempted killing of banker, is sheltered by latter's estranged wife. Fails to convert her, succumbs instead to the appeal of wealth and sex. Quite funny here and there, but whole rather too labored for maximum appeal.
(A) Good of kind (Y) & (C) No

Hired Wife (R. Russell, Brian Aherne) (Universal) Clever, charming secretary marries boss on comic lawyer's (Benchley) advice in business emergency. Boss still woodenly pursues chorus girl (feeble role by Virginia Bruce) but regains sense for happy ending. Light, sophisticated farce, amusing, despite faults, thanks to Rosalind Russell's deft comedy work.
(A) **Good** (Y) Probably good (C) No

Love, Honor and Oh Baby! (Donald Woods) (Universal) Disappointed in love, hero hires murder syndicate to kill him so that sister can get insurance. Changes mind, however, when he falls in love again and tries to call deal off. Ridiculous hash of straight melodrama and absurd comedy situations. No sense in title.
(A) Poor (Y) Worthless (C) No

Mummy's Hand (Dick Foran, Peggy Moran) (Universal) Ridiculous mixture of maudlin pseudo-science, gruesome thrills, feeble acting, and no story worth mention. Archeologist-hero (more like a prizefighter) digs in Egypt but religious villainy and revived mummy "Killer" nearly defeat his expedition. For the emotionally gullible only.
(A) & (Y) Worthless (C) No

Mystery Sea Raider (Carole Landis, Henry Wilcoxon) (Para) Mediocre adventure yarn. Nazi captain acquires American ship and crew by trickery and converts ship to sea raider plundering the seas. Artificial and unconvincing situations and acting. Wholly ordinary and unoriginal.
(A) Mediocre (Y) Worthless (C) No

No Time for Comedy (J. Stewart, R. Russell) (Warner) Typical role for Stewart as awkward, "hick" genius who writes smash-hit comedy, marries leading lady. But he meets siren who stirs him to try "drama." Then a gay round of booze and marital mix-up till happy ending calls a halt. Deftly sophisticated stuff, cleverly played.
(A) **Very good of kind** (Y) Perhaps (C) No

One Million, B. C. (Lon Chaney, Jr., Carole Landis) (U. A.) Labored, pseudo-science thriller, about two caveman tribes, one gentle, one savage, and intertribal romance, naively making men contemporaries of monsters of Reptilian Age. Elementary production, notable only for startling life-likeness of monsters in action. Plenty of violent excitement.
(A) Hardly (Y) No value (C) No

Pastor Hall (Nova Pilbeam, Sir Seymour Hicks) (British thru U. A.) Grim, appaling, and powerful film. Pastor fired with zeal and faith pits himself against Nazism, is interned in a concentration camp, and escapes only to go on to an heroic death for his ideals. Cruelty, and inhumanity of regime vividly presented. Acting superb. Technically fine.
(A) **Fine of kind** (Y) Very mature (C) No

Phantom Raiders (Walter Pidgeon, Jos. Schildkraut) (MGM) Gang of ruthless racketeers who deliberately destroy heavily insured ships with radio-controlled time bombs, are run down by the master sleuth Nick Carter. Lively, suspenseful, routine melodrama brightened by diverting humor, and a bit of romance.
(A) Fair (Y) Hardly (C) No

River's End (Victor Jory, Dennis Morgan) (Warners) Mediocre adventure yarn of far north. Man unjustly condemned for murder escapes and is tracked and found by Mountie whose identity he assumes when Mountie dies. He returns to track down real murderer. Acting, situations, and dialogue of serial movie caliber.
(A & (Y) Mediocre & trite (C) No interest

Sea Hawk (Errol Flynn, Claude Rains) (Warners) Swashbuckling Elizabethan adventure romance of pirates and privateers. Dashing, fearless young captain secretly undertakes daring expedition against Spain, is intercepted, but at last, in spectacular coup d'etat, foils the enemy and wins fair lady's hand. Much dash and excitement.
(A) & (Y) **Very good of kind** (C) Very exciting

Sporting Blood (R. Young, O'Sullivan, Gargan) (MGM) Another horserace story of much human appeal, about young Virginia aristocrat's return home after 20 years to battle poverty and the scandal left by his father. Horse-raising and track-winnings sole basis for life and love. Clumsy plot, and some over-grim scenes.
(A) Fair (Y) Perhaps (C) No

Strike Up the Band (Rooney, Garland) (MGM) Another Rooney-Garland success in hilarious, human, rural comedy of 'teen age ambitions, amusing romance, and exuberant action. Thoroughly entertaining despite overlong play within play, absurdly overdone finale, and overinflated role for and by Mickey. Judy Garland notably good.
(A) **Fine of kind** (Y) & (C) **Good**

Tom Brown's School Days (Jimmy Lydon, C. Hardwicke) (RKO) Faithful screening of classic picturing school life at Rugby in early 19th century. Hardwicke notable as renowned Dr. Arnold who introduced needed reforms, replacing rowdyism with honor system. Fine, little hero endures cruel hazing and helps to convert students to good behavior. Authentic atmosphere, fine acting and direction.
(A) & (Y) **Very good** (C) Too brutal

Wagons Westward (Morris, Buck Jones) (Republic) Typically wild and woolly west adventure thriller. Secret service agent masquerades as unscrupulous twin brother bandit who had been imprisoned and tries to trap accomplices. Hectic Hollywood heroics.
(A) & (Y) Poor (C) No

Westerner, The (Gary Cooper, Walter Brennan, Doris Davenport) (U. A.) Quality "Western" melodrama, notably acted, laid in frontier Texas when semi-historical "Judge Bean" (Brennan) was the lawless embodiment of "law" and also leader of "cattlemen" battling "homesteaders," championed by hero (Cooper), over question of fences. Colorful conflict between tough, shrewd adversaries with famous Lily Langtry as deus ex machina.
(A) & (Y) **Fine of kind** (C) Strong

The Literature in Visual Instruction

(*Concluded from page 342*)

Source Materials

Education through Films — Committee on Home Economics, Mrs. Ida E. Sunderlin, chairman—*Bulletin of American Home Economics Assn.*, September, 1940. p. 48

This committee is reviewing films suitable for teaching of home economics. The list of recommended films will be compiled and published.

Projected Aids in Industrial Arts and Vocational Education—W. R. Cleveland, Downers Grove, Ill.—*Ind. Arts and Voc. Ed.*, September, 1940. p. 263

Lists sources of information for teachers in that area.

Free or Inexpensive Visual Aids for Use in the Teaching of World Geography—James W. Brown, comp. State Dept. of Public Instruction, Elementary and Junior High Division, Olympia, Wash., 1939. 65 pp. mimeo.

Well-organized, carefully annotated.

Visual Aids for Pupil Adventure in the Realm of Geography—Seymour West, compiler—available from Visual Aids Service, New Jersey State Teachers College, Montclair, New Jersey, 1940. mimeo. 20 pp 50c.

Inexpensive and useful visual materials—exhibits, charts, films, graphs, maps, pictures and slides—for the enrichment of geography teaching in the elementary school, junior and senior high school, and college. The aids are listed (a) by geographical divisions, and (b) by subjects in commercial and industrial geography. Sources are indicated, of course, for each visual aid listed.

Also for the Visual Field —

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"1000 and ONE" The Blue Book of Non-Theatrical Films, published annually is famous in the field of visual instruction as the standard film reference source, indispensable to film users in the educational field. The new edition lists and describes over 5,000 films, classified into 155 different subject groups (including large group of entertainment subjects). A valuable feature is a complete alphabetical list of every film in the directory. Other information includes designation of whether a film is available in 16mm, or 35mm, silent or sound, number of reels and sources distributing the films, with range of prices charged.

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(See advertisement on page 350)
Bailey Film Service (3, 4)
1651 Cosmo St., Hollywood. Cal.
Bell & Howell Co. (3)
1815 Larchmont Ave., Chicago
(See advertisement on inside back cover)
Castle Films (3)
R C A Bldg., New York City
(See advertisement on page 317)
College Film Center (3, 5)
59 E. Van Buren St., Chicago.
DeVry School Films (3, 4)
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(See advertisement on page 352)
United Educator Films Co. (2)
State Theatre Bldg., Pittsburgh, Pa.
107 South Court, Sq., Memphis, Tenn.
United Projector and Films Corp. (1, 4)
228 Franklin St., Buffalo, N. Y.
Victor Animatograph Corp. (3)
Davenport, Iowa
(See advertisement on page 355)
Visual Education Service (3)
131 Clarendon St., Boston, Mass.
Williams, Brown and Earle, Inc. (3, 6)
918 Chestnut St., Philadelphia, Pa.

SCREENS

Da Lite Screen Co.
2717 N. Crawford Ave., Chicago
(See advertisement on page 345)
Eastman Kodak Stores, Inc.
1020 Chestnut St., Philadelphia, Pa.
606 Wood St., Pittsburgh, Pa.
Erkev Bros. Optical Co.
610 Olive St., St. Louis, Mo.
Society for Visual Education, Inc.
100 E. Ohio St., Chicago, Ill.
(See advertisement on outside back cover)
Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

SLIDES and FILM SLIDES

Eastman Educational Slides
Johnson Co. Bank Bldg.,
Iowa City, Ia.
Edited Pictures System, Inc.
330 W. 42nd St., New York City
Erker Bros. Optical Co.
610 Olive St., St. Louis, Mo.
Friends of the Western Mountains
Arcata, Calif. (2x2 "Kodachromes")
Ideal Pictures Corp.
28 E. Eighth St., Chicago, Ill.
(See advertisement on page 347)
Keystone View Co.
Meadville, Pa.
(See advertisement on inside front cover)
Dr. Weston A. Price
8926 Euclid Ave., Cincinnati, O.
(See advertisement on page 349)
Radio-Mat Slide Co., Inc.
1819 Broadway, New York City
(See advertisement on page 350)
Society for Visual Education, Inc.,
100 E. Ohio St., Chicago, Ill.
(See advertisement on outside back cover)
Visual Education Service
131 Clarendon St., Boston, Mass.
Visual Sciences
Suffern, New York
(See advertisement on page 353)
Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

STEREOPTICONS and OPAQUE PROJECTORS

Bausch and Lomb Optical Co.
Rochester, N. Y.
(See advertisement on page 320)
DeVry Corporation
1111 Armitage Ave., Chicago
Eastman Kodak Stores, Inc.
Kodascope Libraries
356 Madison Ave., New York City
Eastman Kodak Stores, Inc.
1020 Chestnut St., Philadelphia, Pa.
606 Wood St., Pittsburgh, Pa.
Erker Bros. Optical Co.
610 Olive St., St. Louis, Mo.
General Films Ltd.
1924 Rose St., Regina, Sask.
156 King St., W. Toronto
Hirsch & Kaye
239 Grant Ave., San Francisco, Cal.
Jarrell-Ash Company
165 Newbury St., Boston, Mass.
Society for Visual Education, Inc.
100 E. Ohio St., Chicago, Ill.
(See advertisement on outside back cover)
Spencer Lens Co.
19 Doat St., Buffalo, N. Y.
(See advertisement on page 318)
Williams, Brown and Earl, Inc.
918 Chestnut St., Philadelphia, Pa.

REFERENCE NUMBERS

(1) indicates 16mm silent.
(2) indicates 16mm sound.
(3) indicates 16mm sound and silent.
(4) indicates 35mm silent.
(5) indicates 35mm sound.
(6) indicates 35mm sound and silent.